









William Shakespeare with Dances

As Sung and Danced by the Bermondsey Guild of Play with Incidental Music

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Professor and Mrs. Israel Gollancz

True Covers

of Cittle Children of all Ages,

and of

Education.



The Plays of William Shakespeare

from which the Songs and Dances contained in this Volume are taken:—

The Tempest.

- Songs: (a) "Come unto these yellow sands" Dance of Water Babies.
 - (b) "Full fathom five thy father lies" Sea Nymphs' Dance.
 - (c) "Where the bee sucks" ... Dance of the Elves.

Love's Labour's Lost.

Song: "When daisies pied". ... Dance of the Daisies.

Twelfth Might.

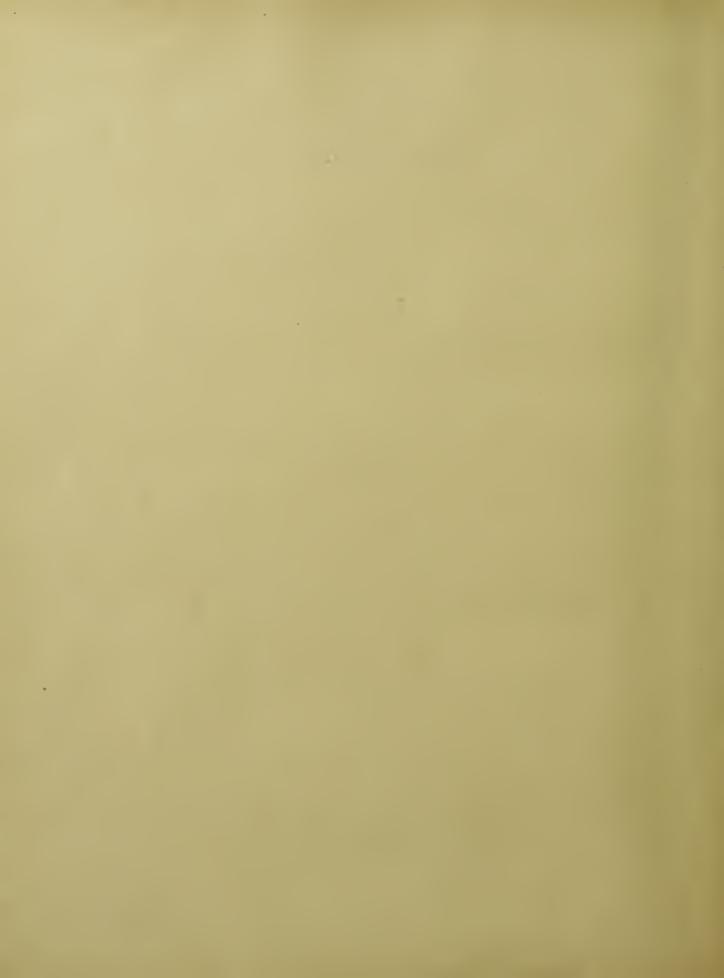
Song: "O mistress mine" ... Court Dance.

21 Winter's Tale.

Song: "Lawn, as white as driven snow" ... Pedlar's Dance.

Us Von Tike It.

- Songs: (a) "It was a lover and his lass," ((a) Introductory Country Dance.
 - ((B) Country Dance.
 - (b) "What shall be have that killed the deer?" Hunting Jig.
 - (c) " Under the greenwood tree" \dots Song and Dance.



Mote.

As very much help has been obtained from the book called "Shakespeare the Boy," published by Messrs. Chatto and Windus, of 111, St. Martin's Lane, W.C., by Mr. W. J. Rolfe, those responsible for this "Book of Shakespeare Songs and Dances" beg to acknowledge their obligation, and to thank them for their great courtesy and liberality in the matter of quotations and for permission to use the beautiful pictures which adorn the Introduction, and for much kindly sympathy in the work of the Guild of Play.

Further, thanks are also given to Professor Israel Gollanez, whose unfailing sympathy in all that concerns the work of the Guild of Play, especially in connection with the Bermondsey children, is greatly appreciated by all Guild workers.

The aim which has been kept in view throughout the compilation of the book has been that of placing in the hands of capable teachers a really good selection of Shakespeare's songs, with dances descriptive of the songs, set to music based upon the Shakespeare melodies. Those who have seen the Guild of Play children dance these dances, and who have heard them sing these songs, will deny neither the beauty of the dancing nor the singing.

This arrangement of simultaneous Shakespeare dance and music has, we venture to think, not been placed before the teaching public in this manner before.

The Guild would like to acknowledge its debt of gratitude to Sir Frederick Bridge, one of the Guild's most kindly patrons, for much help given in connection with the music; and to Messrs. Chatto and Windus for their generosity in allowing the use of various quotations and photographs to be found within these pages.

The Guild of Play workers find it increasingly difficult to express their thanks for such kindness in as warm a way as they would wish.

Very simple stage directions have been given, as in the hands of enthusiastic teachers the arrangement of the dances speaks for itself. An evening's entertainment could well include quotations from Shakespeare, two or three of which suitable ones have been included, and the whole of them could be amplified to any extent; but it is hoped that attention has been drawn in detail to a sufficient number of songs and dances to prove the worth of the idea to those interested in the subject.



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Preface.

DEAR FAIRY GODMOTHER OF THE GUILD OF PLAY,

You have given many rich gifts to little Cinderellas who but for you might be altogether ignorant of the joys of song and dance; and now you come with yet another gift—this charming "Shakespeare Book of Songs and Dances," with its delightful pictures of Shakespeare's boyhood. I feel sure that many another Guild of Play, and many good fairies who would promote such happiness as we associate with your loving-kindness, will welcome this book as a helpful means of bringing back to child-life something of the joyance and merriment of Shakespeare's England, when the land was "a nest of singing birds."

Of old the Piper led little children away to a wonderful far-off place—away from their homes—by his strange piping; you, dear Fairy Godmother, teach your child-comrades by dance and song to drive evil from their haunts, and to bring sunshine and sweetness into their own and others' lives, darkened too often by care and want. Shakespeare's blessing rests on such a task as this; and it is glorious to think that his exalted genius can so benignly touch the lives of the humblest.

For childhood—and not least for his own childhood—he had, throughout his great life, the most loving adoration. The tales of his boyhood, its songs, romances, sports, and pastimes, were ever fresh in his heart. Not only in his early days do we find the echoes of the Stratford days of his youth; but in the crowning works of his genius, there, too, are enshrined memories of child-lore and transfigurations of nursery heroes and heroines. The darling heroine known to us as "Snow-white" received her crowning transformation in his peerless Imogen.

You and all who are helping to make the children happy in their possession of Shakespeare, his songs, his dances, his tales, his wisdom, are doing glorious work. Its reward is before you in your actual achievement; its beneficent effect stretches onward through the generations to come.

The greatest wisdom "enters in at lowly doors." This you understand so deeply; and it is well that your experience and knowledge should be at the disposal of those who would follow you in spreading this service of song and dance, in which you have been the indefatigable pioneer.

Your good work is doubly blessed, for while you teach the children of your Guild the many lessons to be learnt from organized play, with its sweet accompaniments of song and dance, at the same time you think, too, of their 6 Preface.

hapless brothers and sisters to whom the blessings of health have been denied. Your books of the Guild of Play have helped to provide homesteads, and manual training, and honourable livelihoods for many a crippled boy and girl who would otherwise have failed hopelessly in the battle of life. Your high example has been followed in many a poor district of the kingdom, and the seed sown by you has grown a thousandfold.

As I write, there eomes to my mind the memory of that happy evening, when the hall of King's College became the seene of an Elizabethan May-day revel, when hundreds of your little friends dispelled by their beauteons pageantry, by dance and song, the heavy gloom of academic gravity; and there smiles upon me the sweet tender look of little Minnie Stanley, "the child-Shakespeare," soon after, alas, to be laid to rest in the very garb she then wore, impersonating so winsomely and pathetically the very spirit of the changeling-child, for whose possession strove Fairy King and Fairy Queen.

Dear Fairy Godmother, need I, your leal henchman, say anything more? By your loving might the slums of Bermondsey become woodland-glades, the pinch of poverty no longer smarts, ragged frocks are changed to festal raiment, and the coarseness of mean streets ceases to harm hearts full of the music and song of Shakespeare and Old England. How well you understand that the music learned in childhood resonnds through the hearts of your friends when youth is left behind. All who care for the children must yield you homage and profound gratitude.

"Jog on, jog on, the footpath way, And merrily hent the stile-a: A merry heart goes all the day, Your sad tires in a mile-a."

With affectionate greetings to the Guild of Play,

Ever your devoted servitor,

1. GOLLANCZ.

King's College, London. 28th March, 1911.





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The Boy Shakespeare.

"The race marches forward on the feet of little children."

"Brave Warwick, that abroad so long advanced her Bear,
By her illustrious Earls renowned everywhere;
Above her neighbouring shires which always bore her head."

THE child William Shakespeare was born in the heart of England, in Warwickshire, and as a boy he must have known and loved the country-side, and seen with keen boyish eyes the same fair sights which we can see to-day. He must have worshipped in the old church of St. Mary's, Stratford, and there his roving eye, boy-like, would have noted all the wonders still to be seen—the splendid tombs, "the full-length figure of the Earl, recumbent in armor of gilded brass, under the herse-of brass hoops, also gilt; his hands elevated in prayer, the garter on his left knee, the swan at his head, the griffin and bear at his feet." He read, as we read, in the inscription on the cornice of the sepulchre how this "Most worshipful Knight decessed full christenly the last day of April the year of oure Lord God 1439, he being at that time lieutenant-general and governor of the realm of Fraunce," and how his body was brought to Warwick, and laid with full solemn exequies in a fair chest made of stone in this church "on the fourth day of October,"—"honoured be God therefor."

The boy poet's urroundings.

And the young Shakespeare looked up, as we do, at the exquisitely-carved stone eeiling, and at the great east window, which still contains the original glass, now almost four and a-half centuries old, with the portrait of Earl Richard kneeling in armour with upraised hands. The child, too, must have revelled in the story of the famous Guy of Warwick, and visited Guy's Cliff on the edge of the town, where the hero is said to have spent his last days. What if antiquarians throw doubt upon his mighty deeds——there is his cave in the side of the cliff on the bank of the Avon, and his gigantic statue in the so-ealled chapel; and can we not see his sword, shield, and breastplate, his helmet and his walking-staff in the great hall of Warwick Castle? The breastplate alone

mins—Songs from the Plays of ShakesI eare—Novello—B

weighs more than fifty pounds, and who but the mighty Guy could have worn it? There, too, is his porridge pot of metal, holding more than one hundred gallons, and the flesh-fork to match. We may likewise see a rib and other remains of the famous "dun cow," which he slew after the beast had long been the terror of the country round about. Shakespeare refers to Guy in "Henry VIII." (V., 4, 22), where a man exclaims: "I am not Samson nor Sir Guy."

The houses of Shakespeare's boyhood.

The furniture of the houses of Shakespeare's boyhood was very simple From old records we learn that his grandfather on his mother's side, who was a wealthy farmer, lived in a house furnished on this wise. The only furniture in the hall or main room of the house, often occupying the whole of the ground floor, and the parlour or sitting-room, when there was one, consisted of two or three chairs, a few joint stools—that is, stools made of wood jointed or fitted together, as distinguished from those more rudely made—a table of the plainest construction, and possibly one or more "painted cloths" hung on the walls. These painted cloths were a cheap substitute for the tapestries with which the great mansions were adorned. The paintings were generally crude representations of Biblical stories, together with maxims or mottoes, which were sometimes on serolls or labels proceeding from the mouths of the characters. Shakespeare refers to these eloths several times; for instance, in "As you like it" (III., 2, 291), where Jacques says to Orlando: "You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conned them out of rings?"—referring to the mottoes, or "posies," as they were called, often inscribed on finger-rings. Orlando replies: "Not so, but I answer you right, painted cloth, from whence you have studied your questions." Falstaff ("Henry IV.," IV., 2, 28) says that his "recruits are as ragged as Lazarus in the painted cloth."

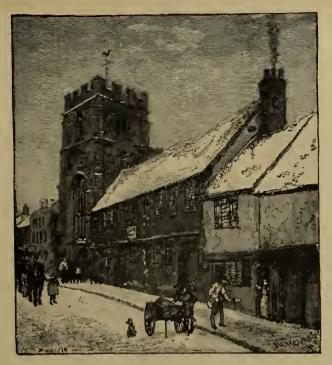
utensils and kitchenware of the time.

The table utensils and kitchen-ware of Shakespeare's childhood were very simple. Elizabeth is the first royal personage in the country who is known to have had a fork, we are told, and it is coubtful whether she used it. Dramatists of the day were known to refer contemptuously to "your forkearving traveller," and one clergyman preached against the use of forks as being an insult to Providence not to touch one's meat with one's fingers.

Towels were rarely used, or wash-basins, and washing was seldom indulged in. Baths are seldom mentioned, save for treatment of various diseases. Perfumes were used to neutralise the foul odours which arcse from the lower layer of the rushes on the floor being so seldom changed, the top only being removed sometimes only once in twenty years, which hardly seems credible.

The books of the period.

There seem to have been but two meals a day, and children were very strictly brought up. The "Books of Nurture" give minute directions for the behaviour of boys like William at home, at school, at church, and elsewhere.



THE CHURCH WHERE SHAKESPEARE WORSHIPPED.



THE ROOM IN WHICH SHAKESPEARE WAS BORN.



Several of these books have been edited by the late Dr. I. J. Furnivall for the English Text Society. Here are some examples:

"First in the morning when thou dost awake, To God for His graee thy petition then make; This prayer following use daily to say, Thy heart lifting up; thus begin to pray."

A prayer of eighteen lines follows, with directions to repeat the Lord's Prayer after it.

When the child, after rising early and dressing carefully, goes downstairs, he has to salute the family:

"Down from thy chamber when thou shalt go, Thy parents salute thou, and the family also."

Politeness out-of-doors is also enjoined:

"Be free of eap [taking it off to his elders] and full of courtesy."

Many are the instructions as to cleanliness at table, and minute directions are given as to his behaviour at meals:

"Not smacking thy lips as commonly do hogs, Nor gnawing the bones as if it were dogs. Such rudeness abhor, such beastliness fly, At the table behave thyself mannerly."

Handkerchiefs were not in general use in Shakespeare's boyhood, and how to blow the nose was evidently a difficulty with this teacher of deportment. Even in 1577, when handkerchiefs began to be common, Rhodes says: "Blow not your nose on the napkin, where you should wipe your hand, but cleanse it in your handkercher." The "Book of Demeanour," printed in 1619, says:

"Nor imitate with Socrates
To wipe thy snivelled nose
Upon thy cap, as he would do,
Nor yet upon thy clothes:
But keep it clean with handkerchief
Provided for the same,
Not with thy fingers, or thy sleeve,
Therein thou art to blame."

The games of the period.

The games of Shakespeare's time were many—slide-thrift, penny-prick, slip-groat, shove-groat, shovel-board or shuffle-board, backgammon, tick-tack, tray-trip, troll-my-dames, a-bottom-of-thread, and many others, making merry the long winter evenings, when it was the custom to send for some honest

neighbours, "if haply we be with our wives alone at home, as seldom we are, and then with them we play at dice and games, sorting ourselves to the number of players and their skill; and in winter nights we use certain Christmas games, very proper, and of much agility."

Shakespeare's school-days.

Of the boy Shakespeare's school-days it is not possible to write much. The School-house stood, as it still does, close beside the Guild Chapel, and consisted of a certain free Grammar School, with one master and teacher. The master was to be appointed by the Earl of Warwick, and was to receive £20 a year from the income of certain lands given by the King for that purpose. A part of the expenses of the Stratford Grammar School is to this day paid from the same Royal endowment. We can picture the seven-year-old Shakespeare wending his way to the Grammar School for the first time on a May morning in 1571. If he was born on the 23rd of April, 1564, he had now reached the age of seven years, at which he could enter the school. The only requirement for admission in the ease of a Stratford boy was that he should be able to read, and this he had probably learnt at home with the aid of a horn-book, such as he afterwards referred to in "Love's Labour's Lost" (V., 1, 49):—

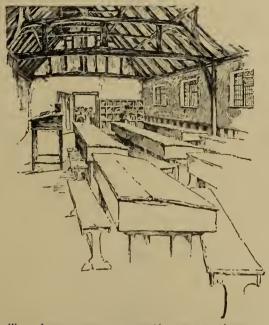
"Yes, yes, he teaches boys the horn book.

What is a, b, spelt backward with the horn on its head?"

The country and Morris dances of Shakespeare's day must have often attracted the child, and doubtless he engaged in archery and many other of the pursuits then so much in vogue. His frequent references to birds in his plays proves that he was a keen observer of them in his boyhood, and in all probability the boy Shakespeare knew all that was to be known on the subject of birdnesting, and the ways and habits of wild birds.

A Christmas of Shakespeare's ehildhood.

It is interesting to pause and think what effect the travelling players and Morris dancers and jugglers, whose performances the child must often have witnessed, had to do in awakening a passion for the drama in the boy's mind, and possibly shaping his subsequent eareer, for "the boy is father to the man," and in all that we know of Shakespeare as a boy we can detect many influences which foreshadowed the man, the poet, and the dramatist. Shakespeare must often have seen the riding of St. George and other quaint festivals of the time with the May-Day and the Morris dance, but all festivals must have sunk into insignificance by comparison with Christmas, which is a day of feasting and merry-making in England even now, though but a "starvelling Christmas" compared with that of the olden time. "Where now," as Mr. Knight asks, "is the real festive exhibitantion of Christmas, the meeting of all ranks as children of a common Father, the tenant speaking freely in his landlord's hall, the labourers and their families sitting at the same great oak table, the Yule-log brought in with shouts and song, when, in an age of music, we may believe that one young dweller in Stratford gladly woke out of his innocent sleep after the evening bells had rung him to rest, when in the stillness of the night the



THE INTERIOR OF THE GRAMMAR SCHOOL WHICH SHAKESPEARE ATTENDED AS A BOY.

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ABCDEFGHIJKLMNOPQ
RSTUVWXYZ

a e i o u abebihobub ac ec ic oc uc adedidodud adedidodu

In the Name of the Father, and of the Son, and of the Holy Ghoft. Amen.

OUR Father, which art in Heaven, hallowed be thy Name; thy Kingdom come, thy Will be done on Earth, as it is in Heaven. Give us this Dayour daily Bread; and forgive us our trefpaffes, as we lorgive them thattrefpafs againft us: And lead us not into Temptation, but deliver us from Evil. Amen.

THE HORN-BOOK FROM WHICH SHAKESPEARE LEARNT TO READ.



psaltery was gently touched before his father's porch and he heard one voice under another singing the simple and solentn strains:

"As Joseph was awaking
He heard an angel sing,
This night shall be born
Our heavenly King.

He neither shall be born In hosen nor in hall, Nor in the place of Paradise, But in an ox's stall.

He neither shall be clothed In purple nor in pall, But all in fair linen, As were babies all.

He neither shall be rock'd In silver nor in gold, But in a wooden cradle That rocks on the mould."

Such a night was a preparation for a happy Christmas. The Cross of Stratford was garnished with the holly, the ivy, and the bay; hospitality was everywhere in the old houses, the chimneys were recking, with bustle in the servants' offices and sound of trumpeters and pipers through the open door of the great entrance, with the stewards marshalling the guests, and the fast-filling tables, the master and mistress with courteous mien advancing, a boar's head brought in with due solemnity, the shouts of Waes-hael and Drink-hael, and in the midst of it all the shy boy guest who, with his father, arrives with the rest. After a while he is missing, for the steward, who loves the boy, has led him quietly away to the servants' hall, where the Lord of Misrule and the Mummers very possibly are rehearsing their speeches. Then there is daucing till curfew, then the walk back in the moonlight to Stratford—and here is a picture of the life of the time. That the boy Shakespeare revelled in the spirit of Christmas we gather from his writings, although there are wonderfully few allusions to Christmas to be found.

He makes frequent allusion in his plays to the sheep-shearing feasts and harvest-homes, and the like, and children, when they are older, will see in the plays of Shakespeare the man, written clear in indisputable signs, the boyhood of Shakespeare the boy, as briefly alluded to in this preface.

Recitations

FOR USE IN CONNECTION WITH THE SONGS AND DANCES.

Recitation "England" Shakespeare.

This royal throne of kings, this scepter'd isle, This earth of majesty, this seat of Mars, This other Eden, demi-paradise, This fortress built by Nature for herself Against infection and the hand of war, This happy breed of men, this little world, This precions stone set in the silver sea, Which serves it in the office of a wall Or as a moat defensive to a house, Against the envy of less happier lands, This blessed plot, this earth, this realm, this England, This nurse, this teeming womb of royal kings, Fear'd by their breed and famous by their birth, Renowned for their deeds as far from home, For Christian service and true elivalry, As is the sepulchre in stubborn Jewry Of the world's ransom, blessed Mary's Son, This land of such dear sonls, this dear, dear land, Dear for her reputation through the world.

Recitation "Gulielmus Rex" Aldrich.

The folk who lived in Shakespeare's day
And saw that gentle figure pass
By London Bridge—his frequent way,—
They little knew what man he was!

The pointed beard, the courteous mien,
The equal port to high and low,
All this they saw, or might have seen—
But not the light behind the brow!

The doublet's modest gray or brown,

The slender sword-hilt's plain device,
What sign had these for prince or clown?

Few turned, or none, to scan him twice.

Yet 'twas the king of England's kings!
The rest with all their pomps and trains
Are moulders, half-remembered things—
'Tis he alone that lives and reigns!

Reading "Shakespeare" Carlyle.

"Well: this is our poor Warwickshire peasant, who rose to be manager of a playhouse, so that he could live without begging; whom the Earl of Southampton cast some kind glances on; whom Sir Thomas Lucy, many thanks to him, was for sending to the treadmill. We did not account him a god, like Odin, while he dwelt with us-on which point there were much to be said. But I will say rather, or repeat, in spite of the sad state hero-worship now lies in, consider what this Shakespeare has actually become among us. Which Englishman we ever made, in this land of ours, which million of Englishmen, would we not give up rather than the Stratford peasant? There is no regiment of highest dignituries that we would sell him for. He is the grandest thing we have yet done. For our honour among foreign nations, as an ornament to our English household, what item is there that we would not surrender rather than him? Consider now, if they asked us, 'Will you give up your Indian Empire or your Shakespeare, you English? Never have had any Indian Empire, or never have had any Shakespeare?' Really, it were a grave question. Official persons would answer doubtless in official language; but we, for our part, too, should not we be forced to answer: 'Indian Empire, or no Indian Empire, we cannot do without Shakespeare! Indian Empire will go, at any rate, some day; but this Shakespeare does not go; he lasts for ever with us. We cannot give up our Shakespeare!'

"Nay, apart from spiritualities; and considering him merely as a real, marketable, tangibly useful possession. Eugland, before long, this Island of ours, will hold but a small fraction of the English; in America, in New Holland, east and west to the very Antipodes, there will be a Saxondom covering great spaces of the Globe. And now, what is it that can keep all these together into virtually one nation, so that they do not fall out and fight, but live at peace in brother-like intercourse, helping one another? This is justly regarded as the greatest practical problem, the thing all manner of sovereignties and governments are here to accomplish: what is it that will accomplish this? Acts of Parliament, administrative Prime Ministers cannot. America is parted from us, so far as Parliament could part it. Call it not fantastic, for there Here, I say, is an English King, whom no time or is much reality in it. chance, Parliament or combination of Parliaments, can dethrone! King Shakespeare, does he not shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying-signs; indestructible; really more valuable in that point of view than any other means or appliance We can faucy him as radiant aloft over all the Nations of Englishmen a thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another: 'Yes, this Shakespeare is ours; we produced him, we speak and think of him; we are of one blood and kind with him.'"

Richmond's Prayer before the Battle of Bosworth.

22nd August, 1485.

(Shakespeare.)

O Thou whose Captain I account myself,
Look on my forces with a gracions eye;
Put in their hands thy bruising irons of wrath,
That they may crush down with a heavy fall
Th' usurping helmets of our adversaries!
Make us Thy ministers of chastisement,
That we may praise Thee in Thy victory!
To Thee I do commend my watchful soul,
Ere I let fall the windows of mine eyes:
Sleeping and waking, O, defend me still!

(Richard III., Act v., sc. 3.)

King Henry's Prayer.

(Shakespeare.)

O God of battles! steel my soldiers' hearts; Possess them not with fear; take from them now The sense of reckoning, if the opposed mumbers Plack their hearts from them. Not to-day, O Lord, O, not to-day, think not upon the fault My father made in compassing the crown! I Richard's body have interred new; And on it have bestow'd more contrite tears, Than from it issued forced drops of blood: Five hundred poor I have in yearly pay, Who twice a day their wither'd hands hold up Toward heaven, to pardon blood; and I have built Two chantries, where the sad and solemn priests Sing still for Richard's sonl. More will I do; Though all that I can do, is nothing worth, Since that my penitence comes after all, Imploring pardon.

(King Henry V., Act iv., sc. 1.)

England against the World.

(Shakespeare.)

This England never did, nor never shall
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue,
If England to itself do rest but true.

(King John, Act v., sc. 7.)



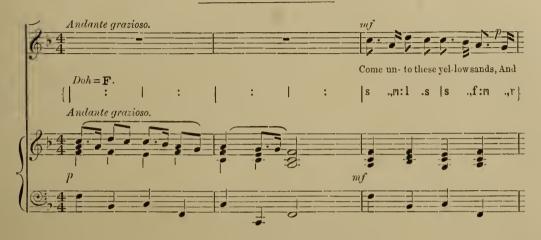
I.—Come unto these yellow sands.

UNISON SONG.

Words by Shakespeare. The Tempest.

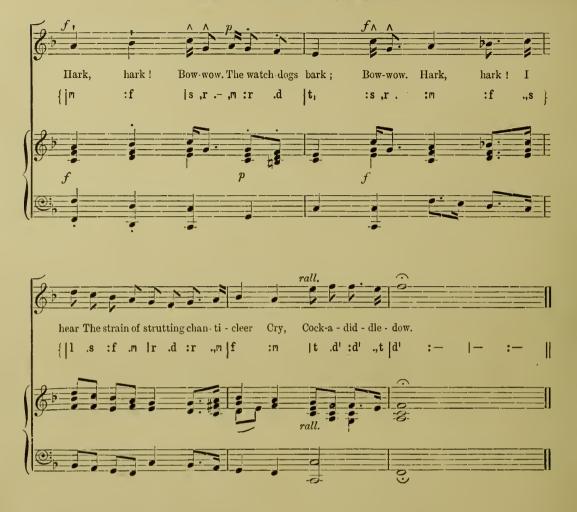
Composed by J. Banister, 1630-1679.

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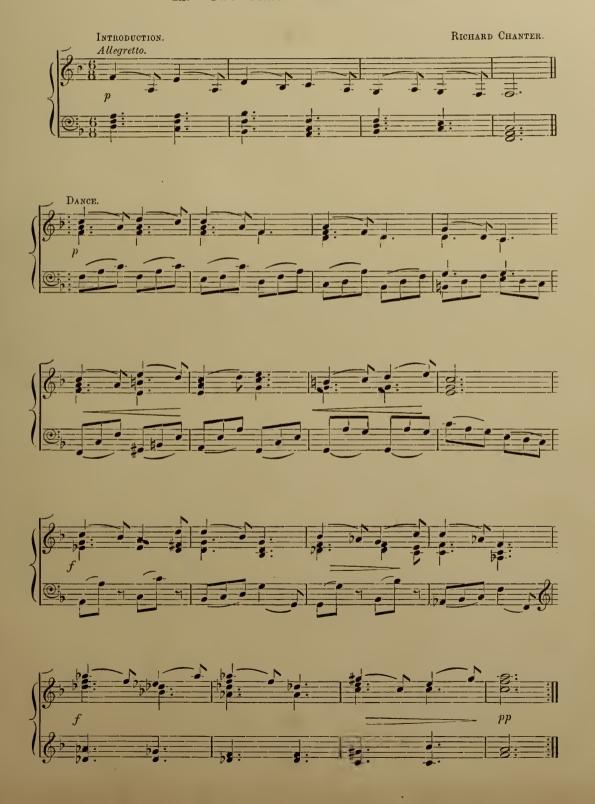








IA.—The Water Babies' Dance.



Dance of Water Babies.

		Bars.
I.	After four bars of music, twelve children enter in couples in the following manner:—	
	Hop on right foot, with left foot raised in front, waving arms to right, and bending to right 1 beat	
	This is done sixteen times with right and left foot alternately,	
	bending to right and left, while children enter and form two lines, partners facing each other as far apart as possible	8
II.	(a) Run to right, bending slightly to right	2
	Pause, standing on right foot, with left pointed to side (2nd pos.), leaning over to right, arms extended	2
		_
	(Illustration 1A.)	
	Repeat (a) to left	4
	Again (a) to right and left	8
III	on right and left foot (four steps), waving arms to right and left	
	as in Fig. I	2
	Partners join both hands, step A round to left (four steps), waving arms up and down, and bending slightly over to left	2
	Repeat to right	2
	Partners disengage hands and retire	2
	Repeat Fig. III	8
	Lead round with sixteen hopping steps as in Fig. I., this time	
	forming two lines across the room instead of down the centre	8
	Repeat Figs. II. and III., then follow each other round with sixteen hopping steps as in Fig. I	8
	All join hands, advance to centre (four hopping steps)	2
	Retire (four hopping steps)	2
	Advance again (four hopping steps)	2
	Disengage hands, turn half way round to right, and softly take position in reclining attitude	2
	PODAVAONA ANA A CONTRACTAL MEDITERIO 444 444 444 444 444 444	-



1.—WATER BABIES' DANCE.



 $2.\mbox{--Exit}$ of Sea Nymphs and Water Babies. (See page 32.)



II.—full fathom five.

UNISON SONG.

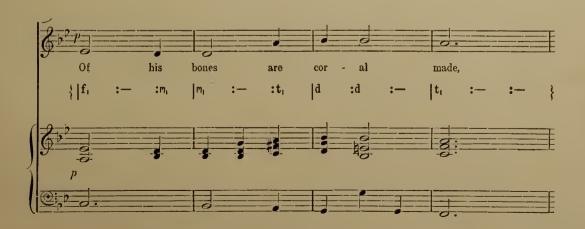
Words by Shakespeare. The Tempest.

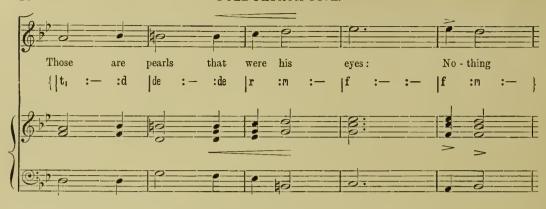
Composed by J. Banister, 1630-1679.

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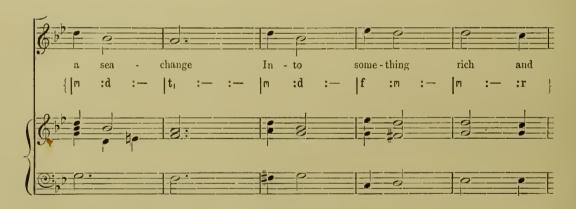




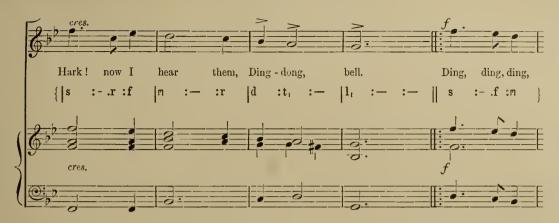


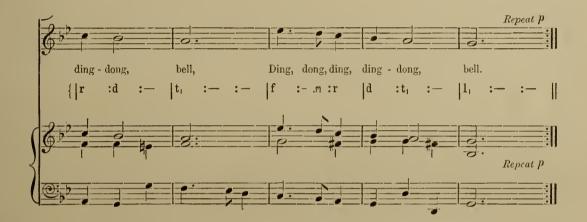




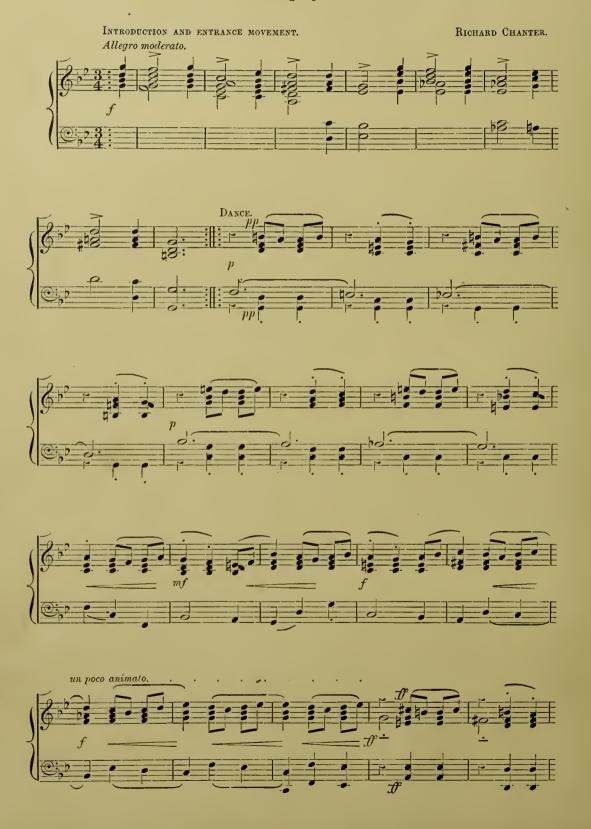








IIA.—Sea=Mymphs' Dance.





Sea-Mymphs' Dance.

	\mathbf{I}	Bars.
	Step (6). Sixteen times, beginning with right foot, for children to enter and move round in a circle in single file, waving arms from right to left, bending from right to left (Introduction of eight bars repeated.)	16
Ι.	(a) When circle complete, all face out and take three tripping steps forward, extending hands from the chest in a graceful, swimming movement, and bending slightly forward	1
	Three tripping steps backward, arms extended, bending back,	
	looking at each other	1
	Repeat (a) three times	6
II.	Step (6). Eight times, beginning with right foot, dancing in couples, holding right hands, and moving round in a small circle, waving left hand towards the ground and above head alternately	8
Ш	on it, extending arms from the chest, and waving them to the side,	4
	looking to the right (Illustration 3.)	1
	This is done four times, moving to the left	4
	Repeat (b) three times, moving to the right	3
	All turn round to left, stepping on left foot, finishing with back	
	to andience	1
IV.	Four complete waltz steps, beginning with right foot	8
	All make a low curtsey, waving arms to ground (Illustration 4.)	1
	All make a low curtsey, waving arms to the ground	1
V.	(c) All face out, take three tripping steps to the right, moving round in a circle, arms extended to the side, and leaning slightly to	
	the right	1
	Panse, with right hand to right ear in a listening attitude	
	Repeat (c) twice	
	Six springing steps from one foot to the other, continuing round to the right, with both hands placed behind the head, and leaning to	0
	the right	2
	Repeat Fig. I	8
	Step (6) eight times, following each other in a circle, as in introduction	8
	Sea-Nymphs advance to Water Babies, continuing Step (6)	2
	Each Nymph takes a Water Baby by the hand, and leads it away	8

The Steps.

THE FOLLOWING MUSIC TO BE USED FOR PRACTICE OF STEPS.

	· · · ·		Page
Step I.	Country Dance Music	-***	58
	Six quavers in a bar (§ time).		
	Duration of steps:—		<i>†</i>
1st	beat—Two quavers = step forward on right foot.		
2.1	One quaver = hop on right foot.		
2nd	beat—Two quavers = step forward on left foot. One quaver = hop on left foot.		
	(One bar.)		
	(One mir.)		
Step II	I. Introductory Country Dance Music	****	56
	Four crotchets in a bar $\binom{4}{4}$ time).		
	Duration of steps:		1
1st	beat—One crotchet = Step forward on right foot.		
2nd	beat—One crotchet = Bring left foot behind right	foot.	
3rd	beat—One crotchet = Step forward again on right	foot.	
4th	beat—One erotchet = Hop on right foot, raising le	ft foot in	ı front.
	(One bar.)		
	Repeat, beginning with left foot.		
Step II	II. Under the Greenwood Tree Music		68
	Six quavers in a bar (§ time).		
	Duration of steps:—		
1st	beat—Two quavers = Step obliquely forward on rig	ght foot.	
	One quaver = Hop on right foot, bringing front (raised).	ng left	foot in
2nd	beat—Two quavers = Step obliquely forward on lef	ft foot.	
- DIN	One quaver = Hop on left foot, bringing		foot in
	front (raised).		
	(One bar.)		

	Pa
Step IV. Court Dance Music	48
Three crotchets in a bar (3 time).	
Duration of steps:—	
1st beat—One crotchet = Step forward on right foot. 2nd beat—One crotchet = Bring left foot behind right foot. 3rd beat—One crotchet = Rise on toes.	
(1st bar.)	
1st beat—One crotchet = Step back with left foot. 2nd beat—One crotchet = Point right foot. 3rd beat—One crotchet = Point right foot.	
(2nd bar.)	
Step V. Introductory Country Dance Music	56
Four erotchets in a bar (4 time).	
Side step.	
Duration of steps:—	
1st beat—One crotchet = Step to right with right foot. 2nd beat—One crotchet = Bring left foot behind right foot. 3rd beat = One crotchet = Step to right again on right foot. 4th beat—One crotchet = Hop on right foot, bringing left foot (raise behind right ankle.	ed)
(One bar.)	
Repeat to left, beginning with left foot.	
Step VI. Sea=27ymphs' Music	30
Three crotchets in a bar (\frac{3}{4} time).	
Duration of steps:—	
1st beat—One crotchet = Glide obliquely to right with right foot. 2nd beat—One crotchet = Glide left foot forward, passing right foot 3rd beat—One crotchet = Bring right foot behind left foot.	
(One bar.)	
Repeat, beginning with left foot.	



3.—SEA NYMPHS' DANCE.



4.—SEA NYMPHS' DANCE.



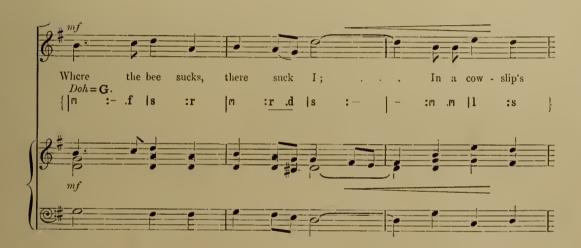
III.—Where the Bee sucks.

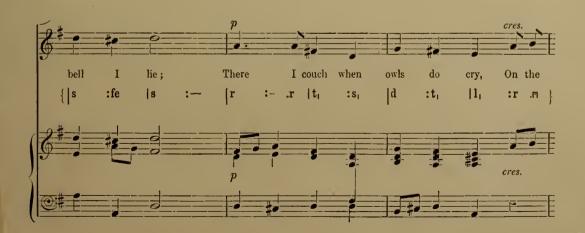
W. SHAKESPEARE.

R. Johnson, 1612.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



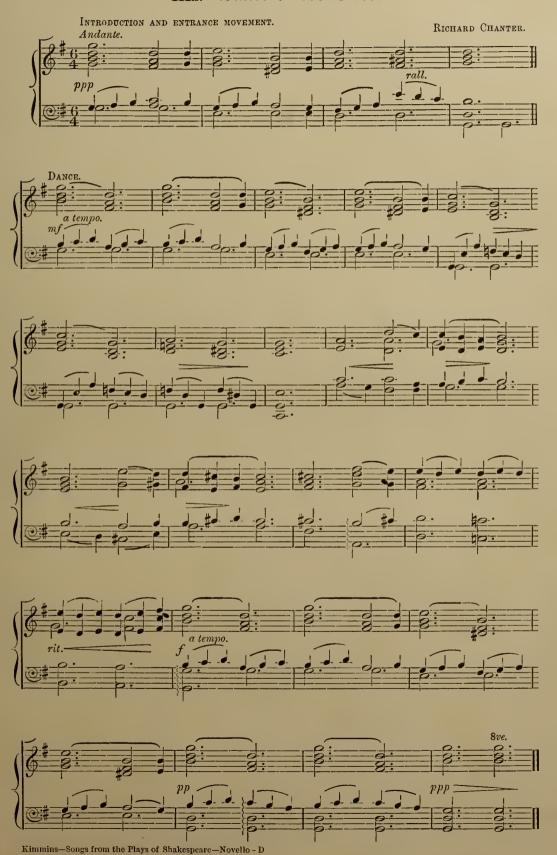




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IIIA.—Dance of the Elves.



Dance of the Elves.

						Ba	rs.
	Eight or sixteen children rnn			-		• '	
	flapping their hands, which are					e up	
	position in the middle of the room	i, with bac	ks to tl	ie eentre	• • • •	•••	4
	0 0		0	_			
	0 0		0 0	_			
	0 0	(0 0 0				
			Ŭ	Ŭ			
I.	(a) Partners change places w		_	steps, st	till flap	ping	
	their hands, the one on the right	passing in	front	•••	•••	•••	1
	All curtsey (arms still exten	nded to si	ide), wa	wing ha	nds to	the	
	ground	• • • • • • • • • • • • • • • • • • • •		•••	•••	•••	1
	Repeat (a) back to places		•••	•••	•••	•••	2
	Repeat Fig. I			•••			4
	(Illnst	ration 5.)					
11.	(b) Turn back to back, run re	onud partn	er to ri	glīt, arn	ıs exte	nded	2
	Repeat (b), turning the other	way					2
	Repeat (b) to right			•••	•••		2
	All eurtsey				•••		1
1H.	Top and bottom comples	leid ronn	d to r	icht an	d left	and	
111.	back to places, the others followi						6
	•						1
	All kneel to finish, with heads	s bent low	to the	ground	***	***	1



5.—Dance of the Elves.



6.—Dance of the Daisies.



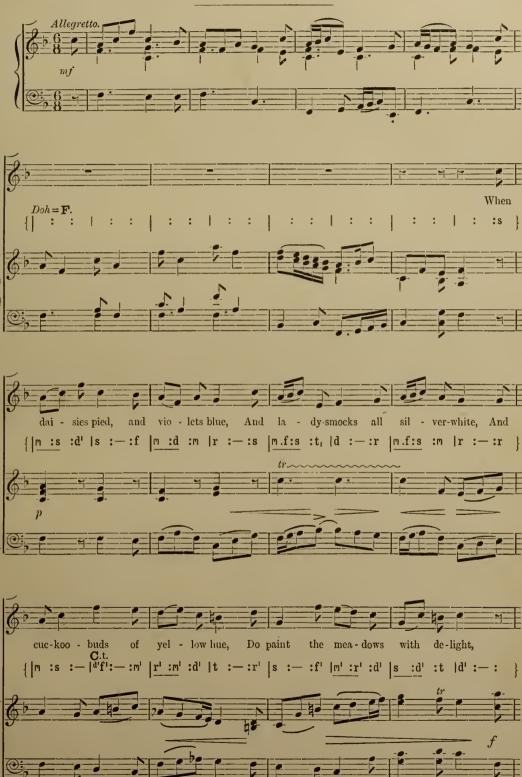
IV.—When Daisies pied.

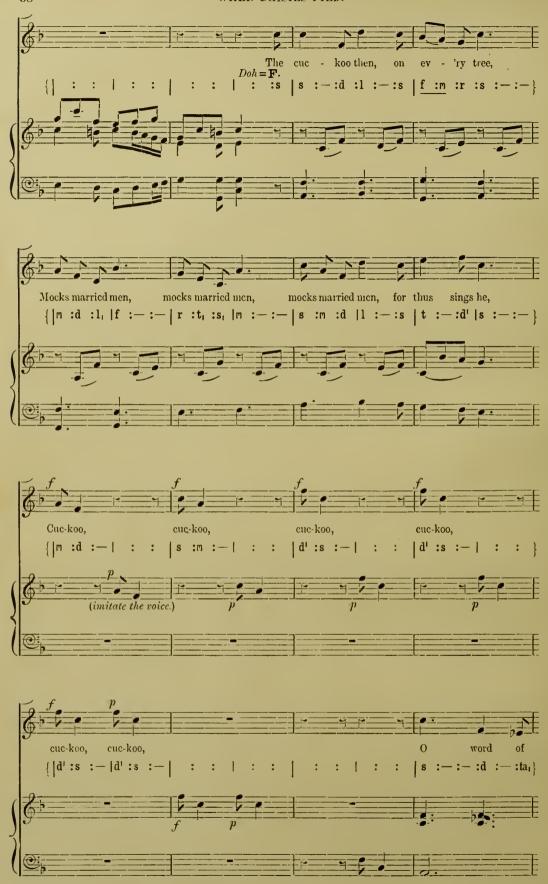
W. SHAKESPEARE.

Love's Labour's Lost.

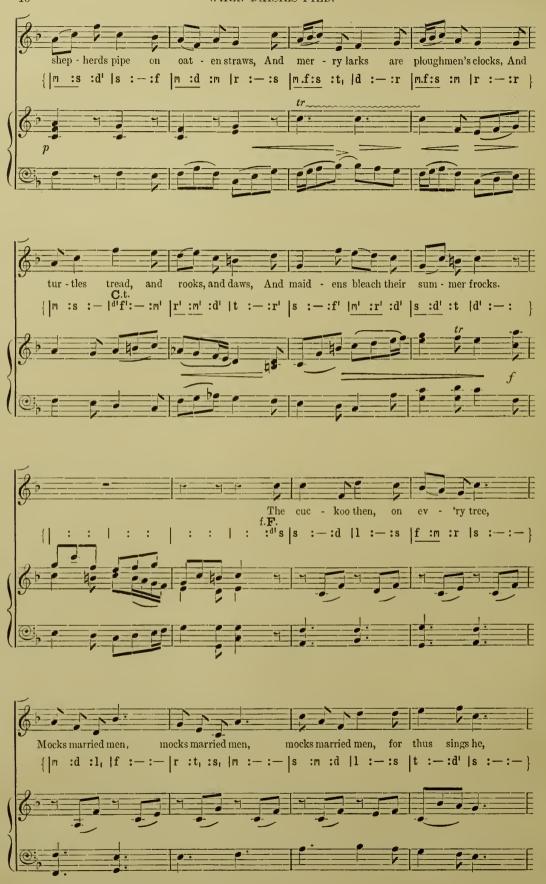
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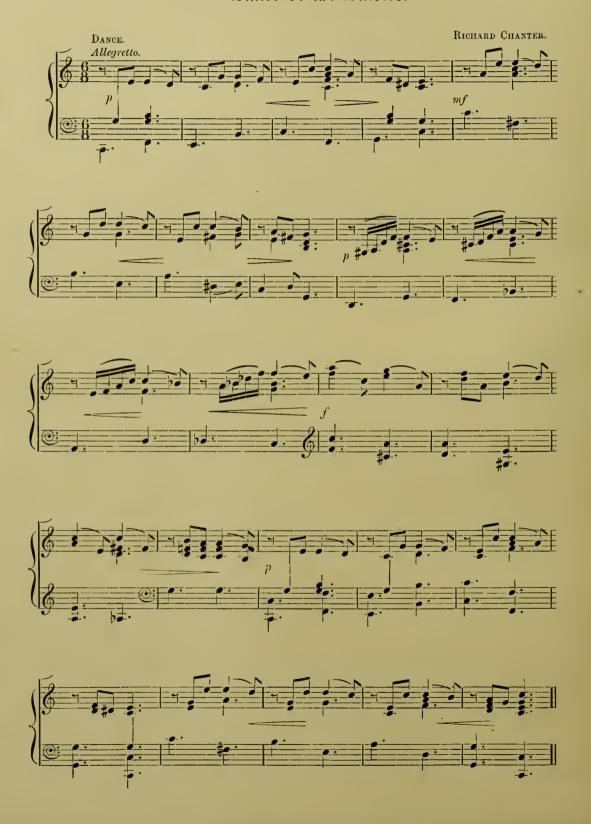








IVA.—Dance of the Daisies.



Dance of the Daisies.

	(For three childre	n, or sets of	f three, st	anding in	a line.)	Ba	ars.	
I.	(a) Step obliquely for left foot behind right (3rd		**				1	
	Step forward with r behind right ankle, ben movement above head	ding to le	ft, bringi				1	
	Repeat (a) to left	•••	•••	•••	•••	***	2	
	Step back and hop times, waving arms to	_					_	
	and left	•••	•••	• • •	•••	•••	4	
	Repeat Fig. I	•••	•••	•••	•••		8	
11.	(b) Join hands in a		dance ro	und to l	eft, with		4	
	steps, springing on the to		•••	•••	•••	•••		
	Repeat (b), moving t	Ü	•••	•••	•••	•••	4	
	Repeat Figs. I. and	11		•••	•••	•••	24	
	position, then advances, either side change places, performing Step (1) eignassing in front)	, passing in the times (front of the one	the child	in the e	entre,	4	
	Repeat (c), the child	l in the cen	tre retiri	ng instea	d of adva	ıncing		
	for the last four bars			•••	•••	•••	4	
	Repeat Fig. III	•••	•••	•••	• • •	•••	8	
1V.	All join hands in a li	ne.						
	(Illustration 6, facing page 36.)							
	The child on the right runs underneath her left arm, while the one on the left runs underneath her right arm, centre child remaining							
	stationary Disengage hands.		_		•••	•••	2	
	The child in the while the two on either			_	_			
	join inside hands						2	
	The centre one run advance, the centre one							
	her, pointing ontside feet						2	

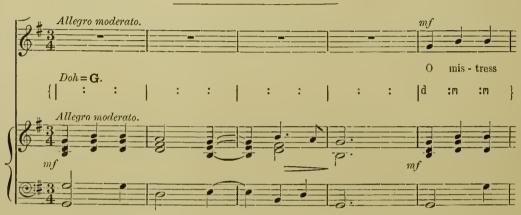
V.— Distress mine.

UNISON SONG.

Words by Shakespeare. Twelfth Night.

The Melody from Morley's "Consort Lessons," 1599.

London: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., Sole Agents for the U.S.A.















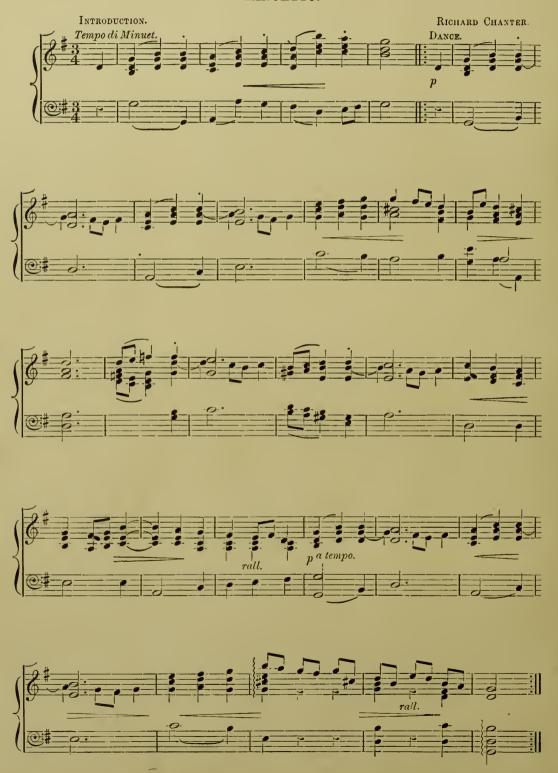






VA.—Court Dance.

MINUETTO.







7.—COURT DANCE.



8.—COURT DANCE.

Court Dance.

	(For Couples.)					
	Lead to places for the first four bars, the girl placing her left hand in the boy's right.					
I.	(a) Three short steps, beginning with outside feet, raising inside					
	feet on the 3rd beat of the bar	1				
	Repeat (a), beginning with inside feet	1				
	(b) Take right hands and perform the same movement four times,					
	turning round in a small eirele	4				
	and bow	2				
	Repeat (a), moving backwards (girl's left hand in boy's right),	_				
	beginning with outside feet	2				
	Repeat (b)	4				
/	Repeat (c)	2				
II.	(d) Step (4). Once, facing partner, beginning with right foot	2				
	Three light marehing steps to change places, passing right					
	shoulders, step on left foot and point right (4th pos.), facing partner	2				
	Repeat (d) back to places	4				
Ш.	(e) Glide to right with right foot 1 beat					
	Bring left foot behind right foot (3rd pos.) 1 beat					
	Step on right foot, at the same time make a quarter turn to					
	right 1 beat					
	(Back to partner.)					
	Point left foot (2nd pos.) 1 beat	1				
	(Illustration 7.)					
	(f) Glide to left with left foot 1 beat					
	Bring right foot behind left foot (3rd pos.) 1 beat Step on left foot, at the same time make a quarter turn to					
	right 1 beat	1				
	(Facing partner)					
	Point right foot (2nd pos.)	1				
	Repeat (e) and (f) to complete a square and getting back to					
_ (original places	4				
IV.	(g) Glide to right with right foot 1 beat					
	Bring left foot behind right foot (3rd pos.) 1 beat					
	Step on right foot 1 beat	1				
	Point left foot (2nd pos.)	1				
	Repeat (g) to left	2				
	(h) Take right hands and change places, performing the same	0				
	steps as in Fig. I., beginning with right foot, and repeat with left Glide to right with right foot, curtsey and bow	$\frac{2}{2}$				
	Repeat (g) and (h) back to original places	8				
	Pose (Illustration 8).					
	1 osc (Trastration o).					

VI.—Lawn, as white as driven snow.

UNISON SONG.

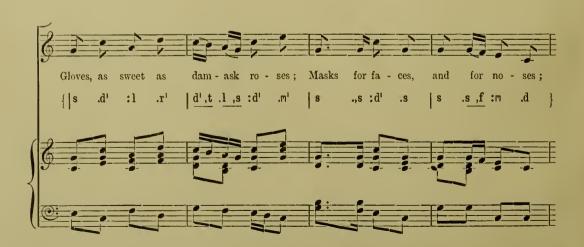
Words by Shakespeare. Winter's Tale.

Traditional Melody. Edited and Harmonized by RICHARD CHANTER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.









VIA.—[Dedlar's Dance.











9.—Pedlar's Entry with Dog.



10.—Pedlar's Dance.

Pedlar's Dance.

Pedlar enters, leading dog, selling his wares. Leaves dog in charge of his possessions and begins to dance.

(Illustration 9.)

	Stand at right-hand corner, facing front.	ırs.					
1.	(a) Tap right heel on the the ground four times, at the same time ropping on left foot, clapping hands four times	2					
	Run to the opposite corner with arms extended, bending slightly forward	2					
	Repeat (a) round the room, completing a square	4					
II.	(b) Gallop round with back to centre, and waving handkerchief						
	n the air	2					
	Repeat, facing centre	2					
	Repeat (b) , completing a square \dots \dots \dots \dots	4					
III. Step (2). Sixteen times turning and moving round, finishing in the centre, looking down and up alternately, with characteristic arm movement (Hustration 10) (Face audience.)							
IV.	(c) Stamp to right with right foot 1 beat						
	Bring left foot up behind right (3rd pos.), hands on hips 1 beat						
	Repeat 2 beats	2					
	Jump four times, turning round to right, extending and folding arms						
	Repeat (c) to left	4					
	Repeat Fig. IV	8					
	Repeat Fig. II	8					

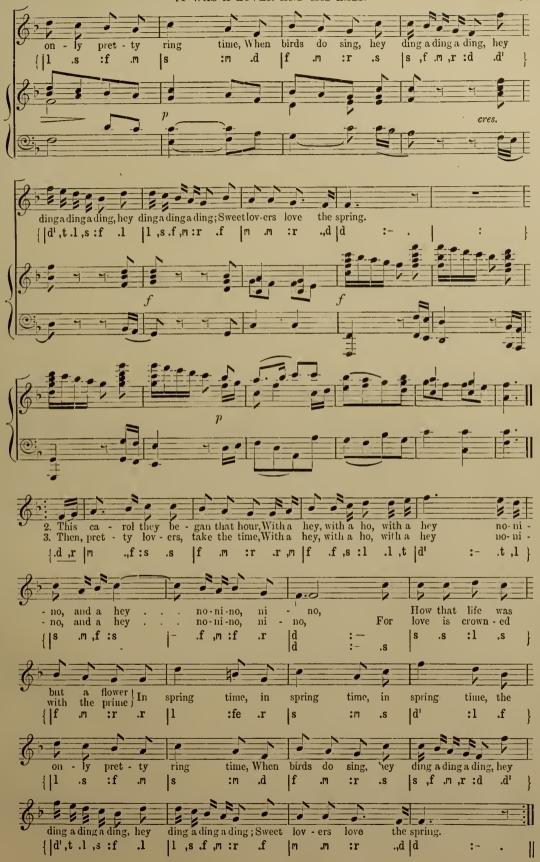
VII.—It was a lover and his lass.

UNISON SONG.

From Shakespeare's "As you like it."

Composed by Thomas Morley (?).





VIIA.—Introductory Country Dance.



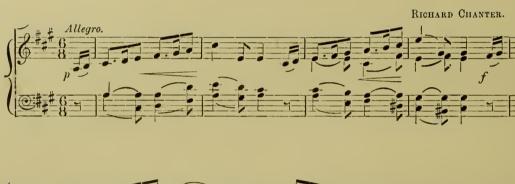
Introductory Movements to Country Dance.

(For Four Girls.)

(FOR FOUR OTRES.)								
Four bars of music in which to take position.								
I. (a) Step (2). Twice, moving forward, beginning with right fo	ot 2							
Step forward with right foot 1 be								
Hop on right foot 1 be	at							
Step back with left foot 1 be	at							
Hop on left foot 1 be	at 1							
Spring on right foot, then on left foot (turning round to right								
moving back) 2 bea								
Step on right foot 1 be								
Point left foot to 4th pos 1 be	at 1							
Repeat (a), beginning with left foot	4							
	,							
II. (b) Step to right with right foot 1 be								
Hop on right foot (throwing left foot across right foot, wi								
straight knee) 1 be								
Bring left foot in front of right (5th pos.), rising on toes 2 bea								
	1							
(c) Step (3). Four times, turning round to right in a small eiro								
• • • • • • • • • • • • • • • • • • • •	2							
Repeat (c), moving backward	2							
III. (d) Step obliquely forward to right with right foot 1 be	at							
Hop on right foot (left foot raised in front) 1 be	at							
Step obliquely forward to right with left foot 1 be	at							
Hop on left foot (right foot raised in front) 1 be	at 1							
Bring right foot in front of left (5th pos.) 1 be	at							
Step back with left foot 1 be	at							
Bring right foot in front of left again (5th pos.) 1 be	at							
Hop on right foot 1 be	at 1							
D 1/2/1 101	2							
D 1/D/ 121	2							
Glide to left with left foot.								
Bring right foot behind left foot and curtsey, pose, pointi	ng							
right foot	2							
(Illustration 11)								

(Illustration 11.)

VIIB.—Country Dance.









11.—Introduction to Country Dance.



12.—Hunting Jig.

Country Dance.

(For sets of eight ehildren, four boys and four girls.)

		Ba	rs.
	Girls to face boys in two long lines, standing well apart.		
I.	(a) Step (1). Girls advance and retire, boys standing still		2
	Boys advance and retire, girls standing still	•••	2
	Repeat (a)	•••	4
II.	Boys stand still, while girls place their hands on each othe shoulders, and dance in and out boys' line, leading from the back.	er's	
	When leading girl has reached the last boy (front boy), she lead back to place, passing in front of boys, at a distance to form origin		
	line		8
	Girls stand still, while boys place their hands on each othe shoulders, and dance in and out of girls' line, leading from the back		8
HI.	Step (1). Girls advance and retire, boys standing still		2.
	Boys advance and retire, girls standing still		2
	Girls advance and retire, boys standing still		2
	Girls and boys advance	•••	1
	Turn partners, taking both hands		1

VIII.—Bunting Song.

W. SHAKESPEARE.

JOHN HILTON.
Edited and harmonized by RICHARD CHANTER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

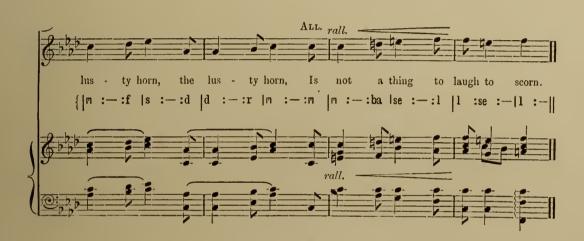




As there is no Song to the above words contemporary with the other Songs in this collection, this "Round" has been arranged in Song Form.

If the Choir is divided into two sections they may sing the phrases in turn as indicated.





VIIIA.—Ibunting 3ig.





Hunting Jig.

Three couples stand facing each other (o (o (o

	,	_
I.	Spring forward and back with right and left foot alternately,	Bars.
	eight times. Whip held out in both hands in front of waist	4
	Step forward with right foot, and bring left foot behind right foot	
	1 beat	
	Raise right foot, then spring on it 1 beat	1
	Repeat, beginning with left foot	1
	Step (1) Four times, moving backward	2
	Step (1) Four times, moving forward, changing places, passing	
	right shoulders (whip held in right hand above head)	2
	Step (1) Four times, backward, passing left shoulders (back to back)	2
	Stamp to right with right foot, raise left foot to right knee, and	
	hop three times, turning round to right	2
	Stamp to left with left foot, raise right foot to left knee and hop	
	three times, turning round to left	2
II.	(a) The top couple point right foot (4th pos.), hopping forward	
	on left foot 1 beat	
	Bring right foot to left knee, bending body to left, again hopping	
	on left foot 1 beat	1
	Repeat (a) twice, for the top couple to cross and change places,	
	keeping to right, bending body to left, whip held above head	2
	Top couple move down into second couple's place with three	
	stamping steps, keeping ontside the set, while the second couple move	
	up into the top couple's place with three short steps	1
	Top couple change places again, beginning with left foot, keeping	0
	to the left	3
	Top couple move down into the third couple's place with three	
	stamping steps, while the third couple move up into the second	1
-	couple's place	1
	Top couple divide to right and left, lead round to the top again, the others following	4
		1
	Spring on left foot, then right, bringing raised foot neatly behind	1
		1
		1
	Bring right foot in front of left (3rd pos.), and stamp three times with right and left foot alternately, whip raised well above head	1
	The second couple at the bottom of the set repeat Figs. I., II.,	•
	then the third couple at the top of the set repeat Figs. I., II.	
	Lead off in the following manner for eight bars, pointing right	
	foot to the ground (2nd pos.), hopping on left foot, then bring	
	right foot up to left knee.	
	(Illustration 12.)	

IX.—Under the Greenwood Trec.

UNISON SONG.
As You Like It.

Words by SHAKESPEARE.

Composed by Dr. Arne.

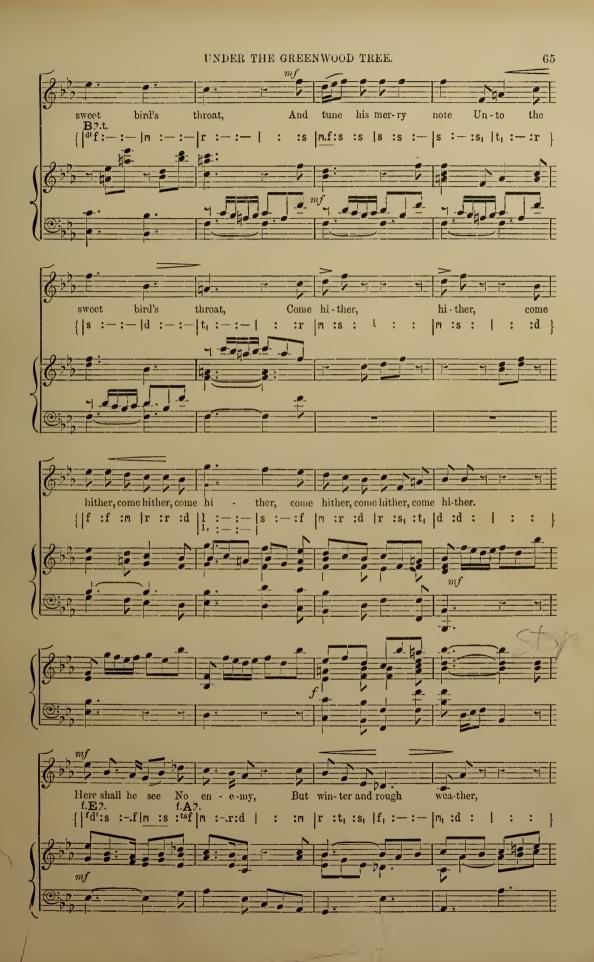
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., Sole Agents for the U.S.A.









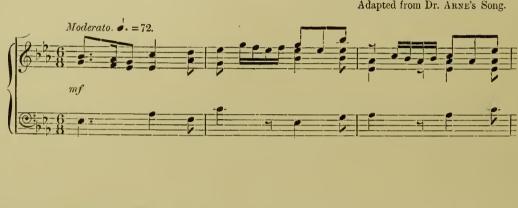






IXA.—Dance for "Under the Greenwood Tree."

Adapted from Dr. Arne's Song.















Under the Greenwood Tree.

Eight or sixteen children join hands in a circle, partners standing side by side.

	0							
	Sten (2)	Eight times	moving ro	und to le	ft baginn	ing with	Ba	rs.
foot		ng body to lef						8
		Four times a	_			· •		0
rigi	nt 100t and	bending body	to left and	right	•••	•••	•••	2
	Step (3).	Four times r	etiring	•••			•••	2
	Step (3).	Four times a	dvancing			•••	•••	2
	Step (3).	(a). Four tin	nes turning	partner	round in	a small ei	rcle	
to l	eft, holding	both hands a	nd moving	out from	the cent	re	•••	2
	Repeat (a)	, turning rou	nd to right	•••				2
pass		Four times, ont of boy, w	0	~	•	_	•	
_	passing be		•••		•			4
han	· · ·	oint left foot right car in			•		_	
to s								1
	Repeat (b)	, listening to	left					1
	All pivot r	ound to right	• • •					2
	Curtsey an	d bow to part	ner		•••			2
	The leader	dances away,	forming th	e letter S	, the othe	rs followi	ıg.	
				40.				

(Illustration 13.)



13.—Under the Greenwood.

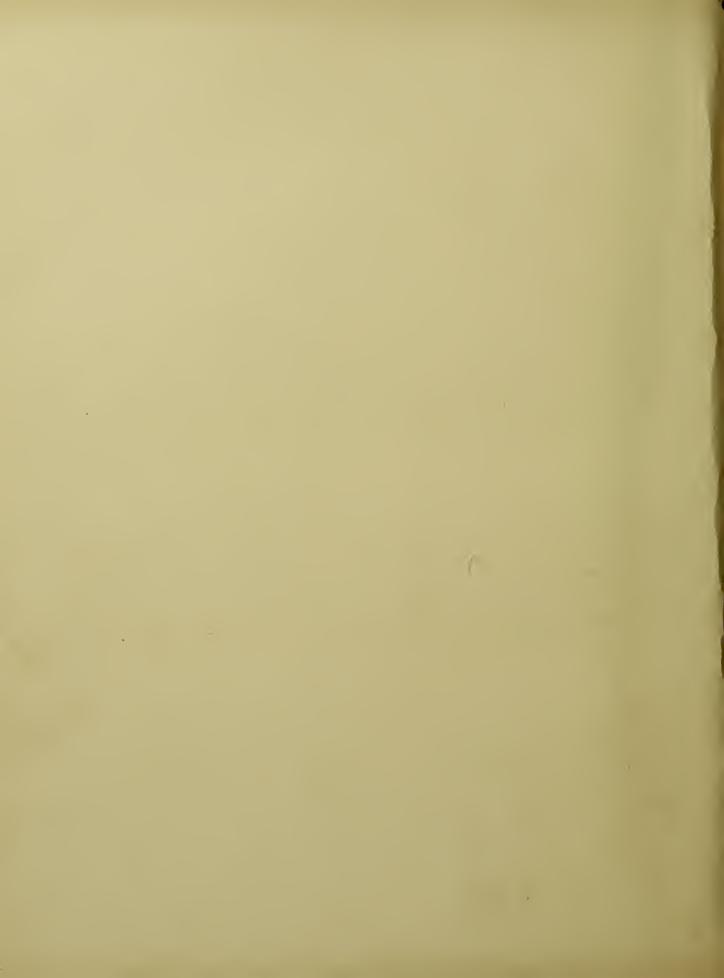


14.—Сногк.



APPENDIX

ADDITIONAL SONGS



Appendix.

ADDITIONAL SONGS, ETC.

Blow, blow, thou winter win	nd	•••	•••	•••	•••	Dr. Arne	PAGE 90
Come unto these yellow sand	ls. Sol	o and	Chorus	(S.S.A	4.)	Purcell	104
Full fathom five. Solo and	Chorus	(S.S.	A.)			Purcell	106
Full fathom five. Two-part	(S.A.)			•••	•••	John Ireland	110
Hark! the lark	•••	•••		•••		Schubert	84
Over hill, over dale	•••				•••	R. Dunstan	96
The cloud capp'd towers (ar	for S	.S.A.)	•••			Stevens	114
Through the forest (arr. by	R. Dur	ıstan)	•••			J. B. Gattie	92
Where the bee sucks					•••	Dr. Arne	76
Where the bee sucks *			•••	•••	Pell	ıam Humfrey	74
Where the bee sucks			•••	•••		Sullivan	79
While you here do snoring li	While you here do snoring lie (arr. by R. Dunstan) Dr. Arne (?)						
Who is Sylvia?						Schubert	100
Three traditional Country Dances. Instrumental (arr. by R. Dunstan) Gee ho, Dobbin. Dargason.							

All the above pieces (with the exception of that marked *) can be obtained separately, in Novello's School Song Series or School Music Review Series.

APPENDIX.

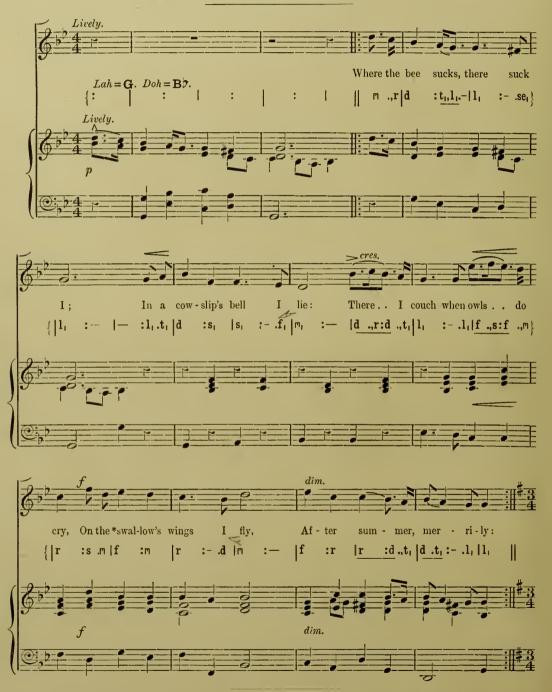
Where the Bee sucks.

UNISON SONG.

Words by Shakespeare. The Tempest.

Composed by P Humfrey, 1670.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



* This interesting variation in the words appears in Humfrey's printed copy in the British Museum.

By permission, from "Songs from Shakespeare," edited by J. Frederick Bridge. Novello & Co., Ltd. Price 2s. 6d.



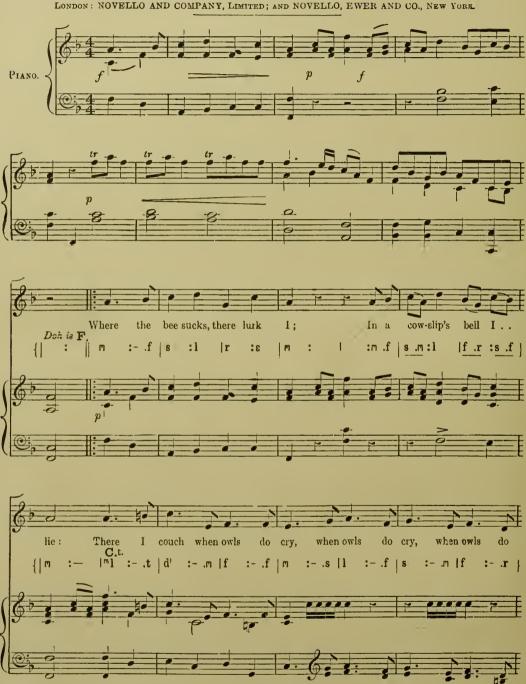
UNISON SONG.

Words by SHAKESPEARE.

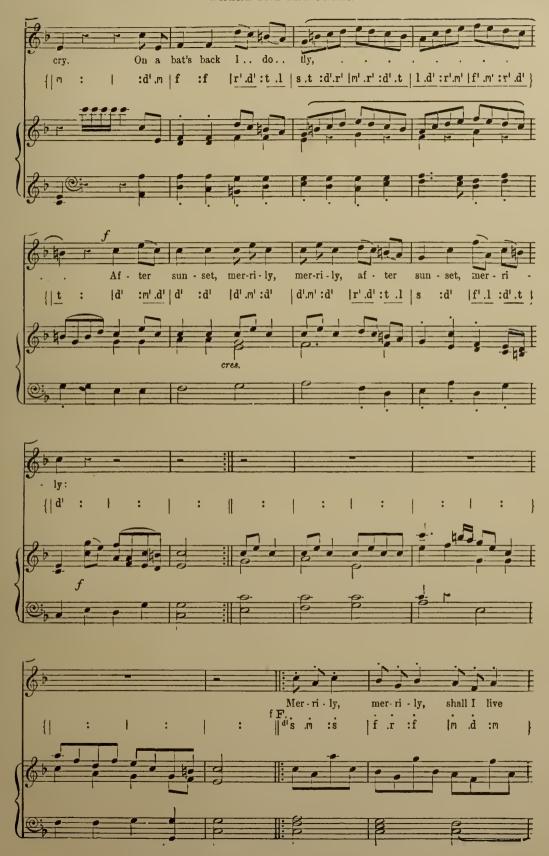
The Tempest.

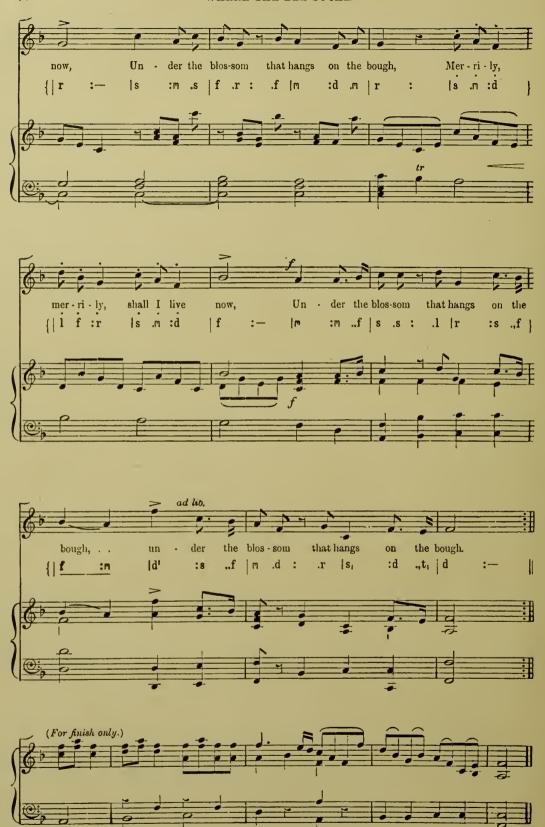
Composed by Dr. ARNE

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



The words are given as they have always appeared in Dr. Arne's setting. But Shakespeare wrote "suck" not lurk, and "summer," not sunset, and "on the bat's back," not a bat's back.





79 Where the Bec sucks.

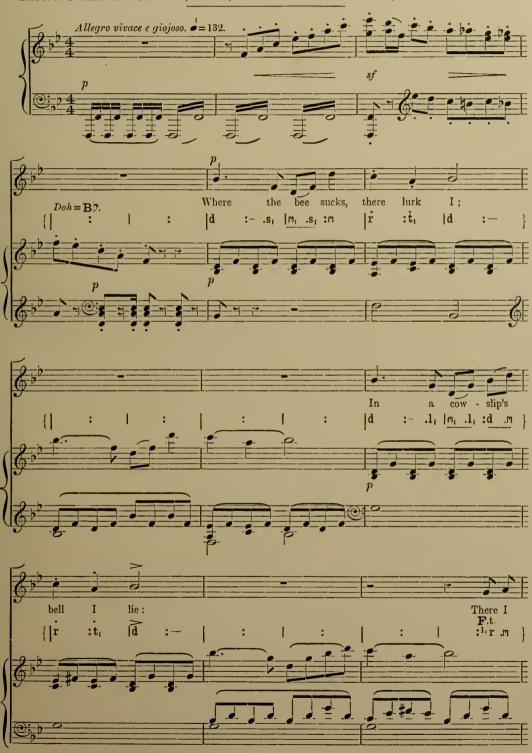
UNISON SONG.

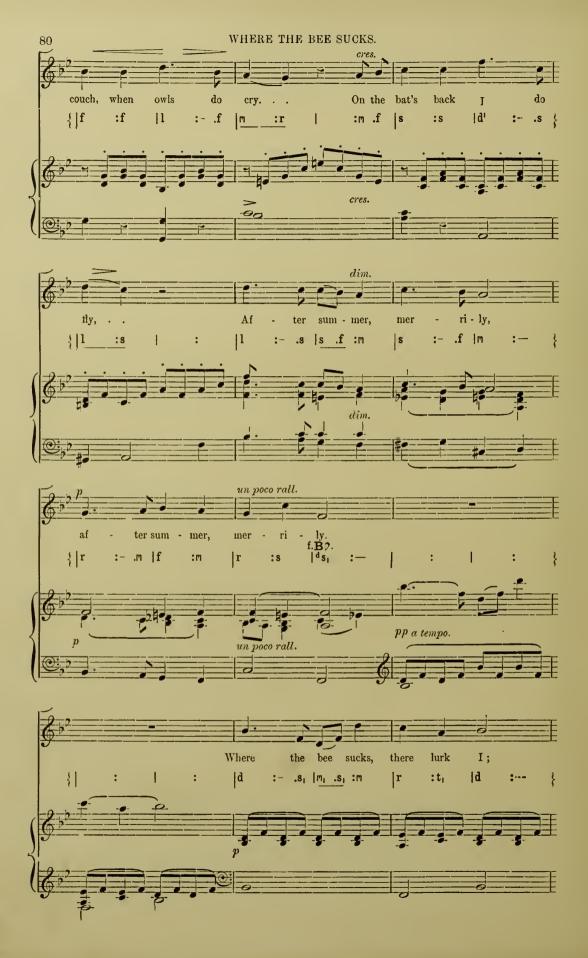
Words by SHAKESPEARE.

The Tempest.

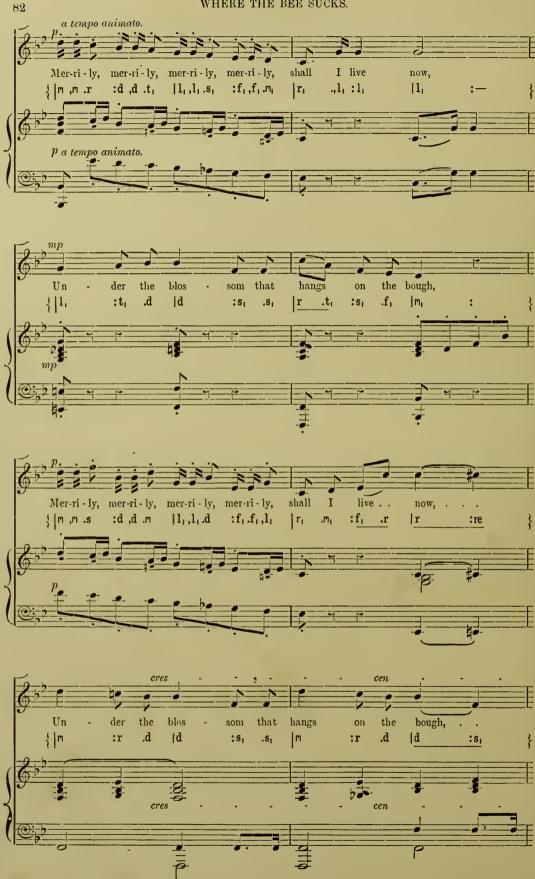
Composed by ARTHUR SULLIVAN.

LONDON; NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.







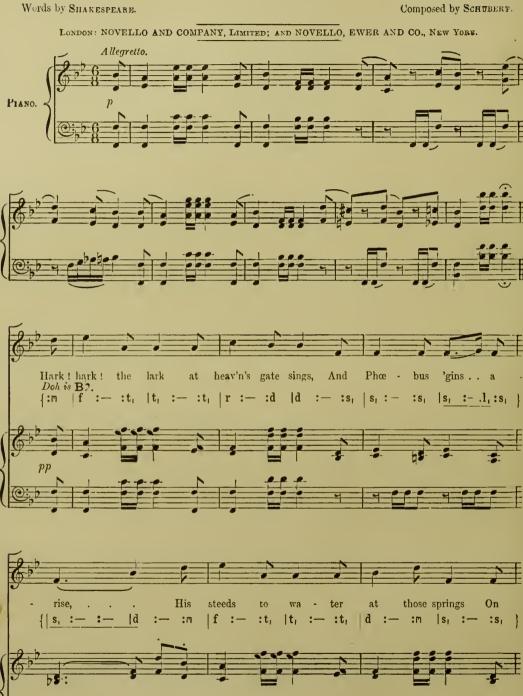




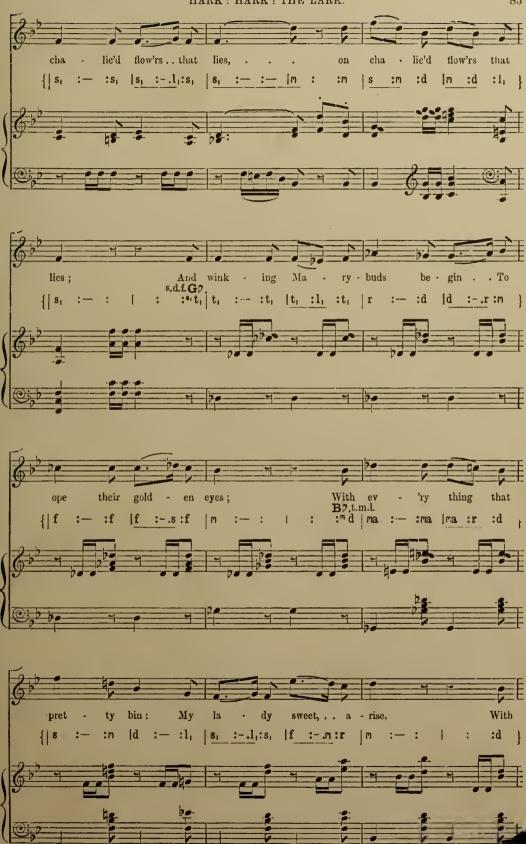
* Alternative if the upper G is too high to sustain.

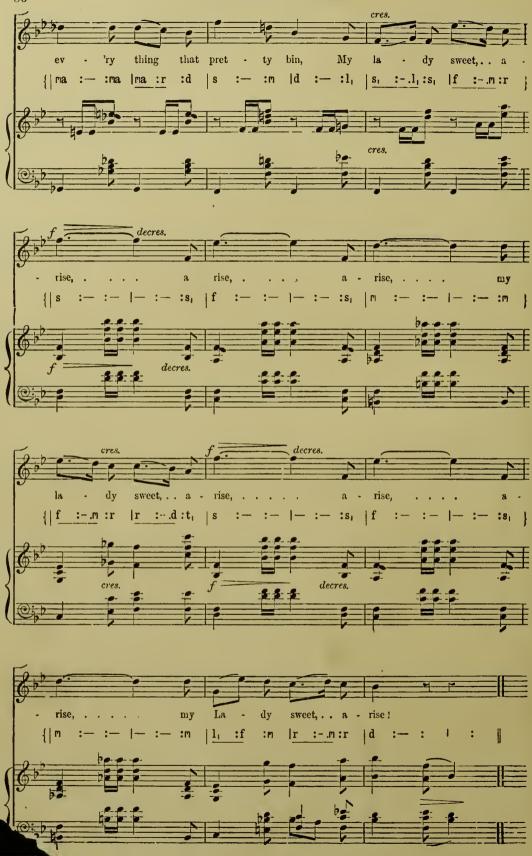
84 bark! bark! the Lark.

(STÄNDCHEN.)



An Edition in the Key of C in Schubert's Songs. Vol. III., price 1s. 6d. Novello and Co., Ltd.



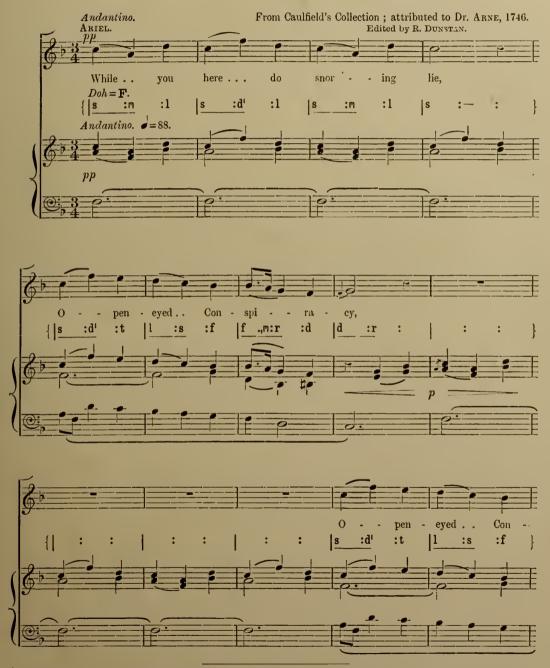


+ACT II. SCENE I., 289-297.

* Music.—Re-enter Ariel, invisible.

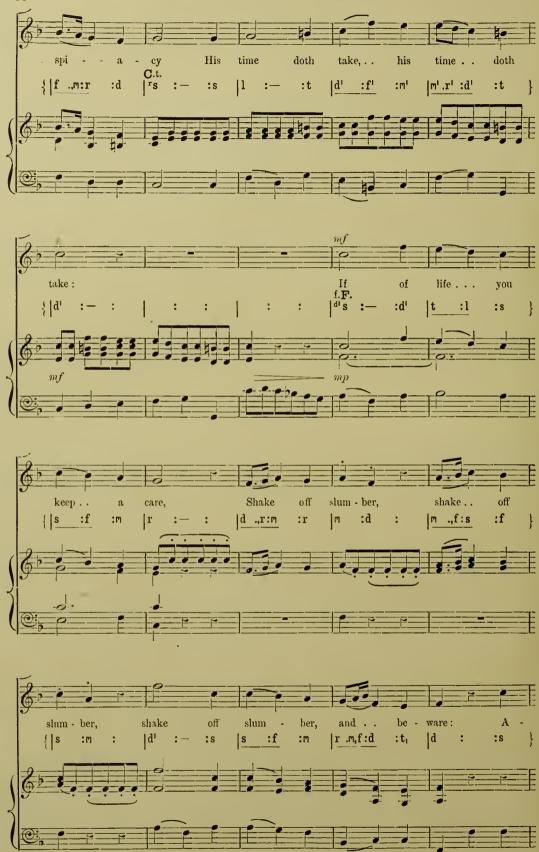
Ariel. My master through his art foresees the danger
That these, his friends, are in; and sends me forth
(For else his project dies) to keep them living.

[Sings in Gonzalo's ecr.]



† From music to "The Tempest," selected and arranged by R. Dunstan. Novello & Co., Ltd. Price Ninepence.

* The first few bars may be played very softly while Ariel speaks these three lines,







UNISON SONG.

Words by SHARESPEARE ("As you like it')

Composed by Dr. ABNE.

LONDON: NOYELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK Andante con moto. VOICE. Blow, blow, thou win-ter Thou 2. Freeze, freeze, thou bit - ter Thou sky, $|f.m:r.d|l:d|d:t_i|-d$ PIANO. kind . . not so man's As art nigh, . . dost not bite so Thou dost not bite so nigh, As C.t. :- .f |f man's in - gra - ti - tude; Thy tooth is Be be - ne - fits for warp, got: Though thou the wa · ters Thy d.f.BD. {|d'.s :1 .f |m .s :f .r | d Be cause thou art not seen, . . Thy tooth is.. not sharp ... As not sting is.. not sharp : .d } հր.m:f f.m:r.d |s.f:m.r



Through the forest.

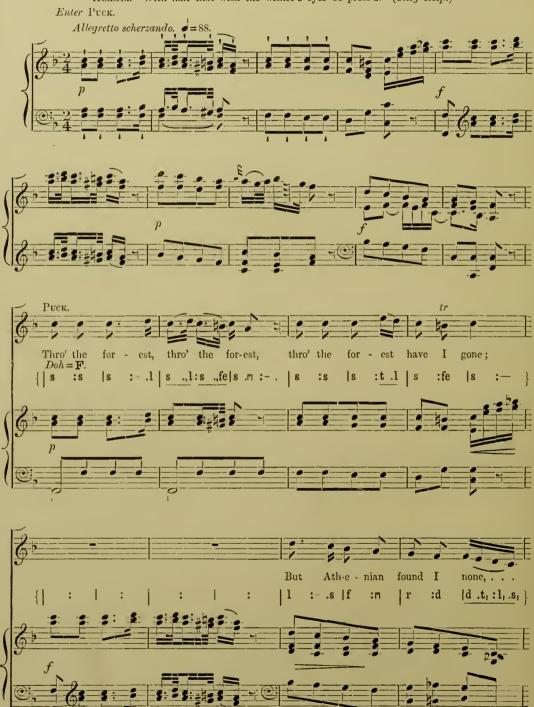
ACT II. SCENE III., 66-83.

Words by Shakespeare.

Midsummer Night's Dream.

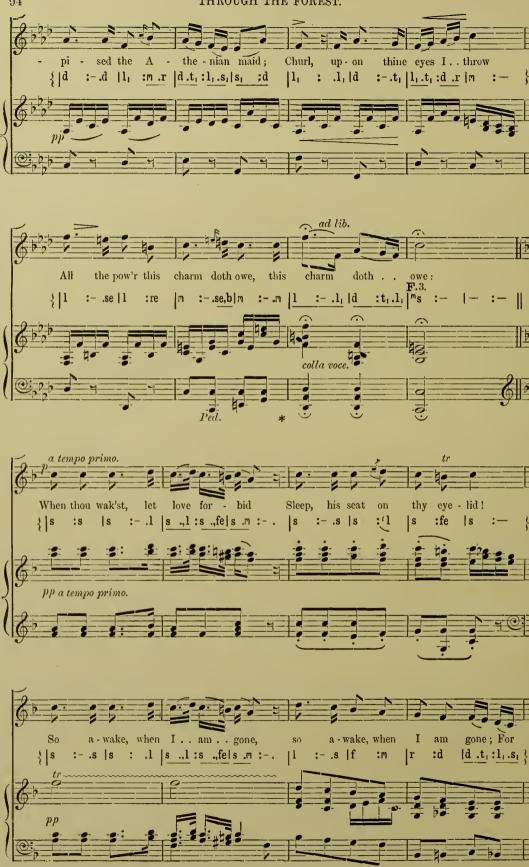
Mrs. J. B. Gattie, 1825 (?).
Arranged by R. Dunstan.

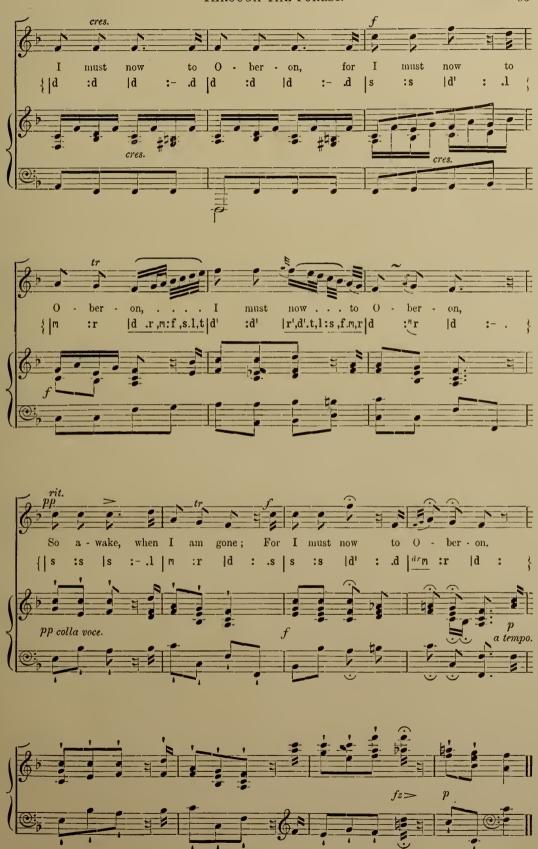
HERMIA.—With half that wish the wisher's eyes be press'd. (They sleep.)



Copyright, 1912, by Novello and Company, Limited.







Over Bill, over Dale.

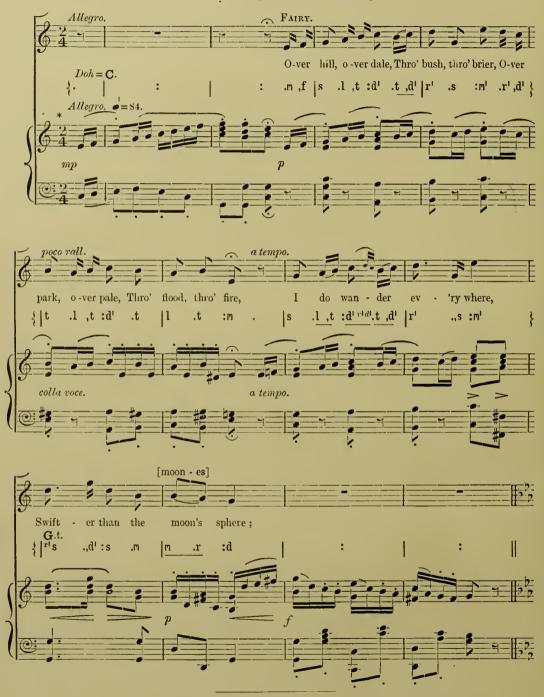
ACT II. SCENE I., 2-16.

Words by Shakespeare.

Midsummer Night's Dream.

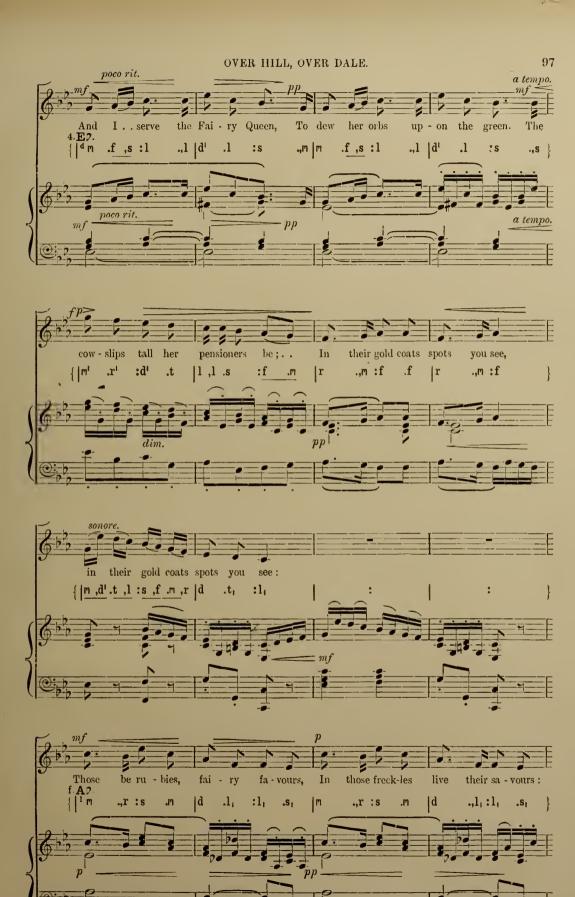
Composed by R. Dunstan.

Puck.—How now, spirit! whither wander you?



* The whole of the Accompaniment to be light and delicate.

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FAIRY.—Farewell, thou lob of spirits, I'll be gone; Our queen and all her elves come here anon.

1 aivly 2 as od DT

UNISON SONG.

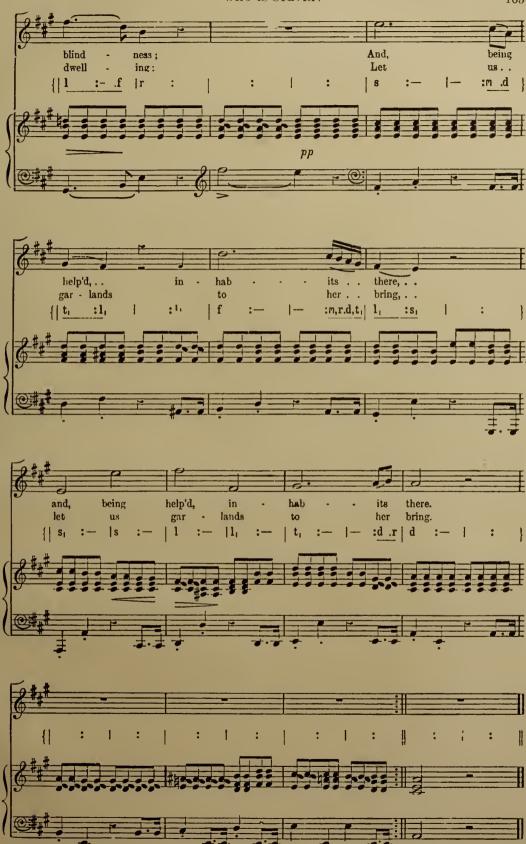
Words by SHAKESPEARE (from the "Two Gentlemen of Verona").

Composed by Schubert (Op. 106, No. 4).

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK PIANO. Who Doh in A. Syl - via? what she, . . That | d $l_i : s_i$:d her? all our swains com - mend and





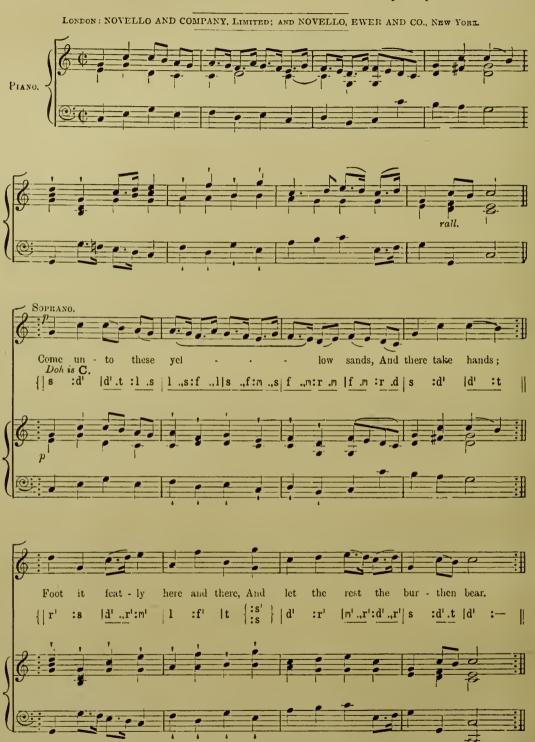


Come unto these yellow sands.

SONG AND THREE-PART CHORUS.

Words by SHAKESPEARE (from "The Tempest").

Composed by HENRY PURCELL.



The original arrangement with Chorus for S.A T.B. in The Musical Times, No. 124, price 14d., and in Novello's Tonic Sol fa Series, No. 889 price 1d.



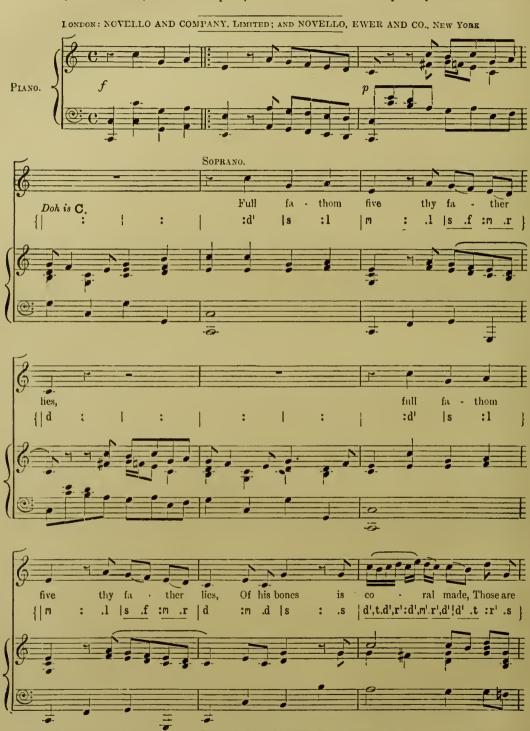
Kimmins-Songs from the Plays of Shakespeare-Novello-I

full fathom five.

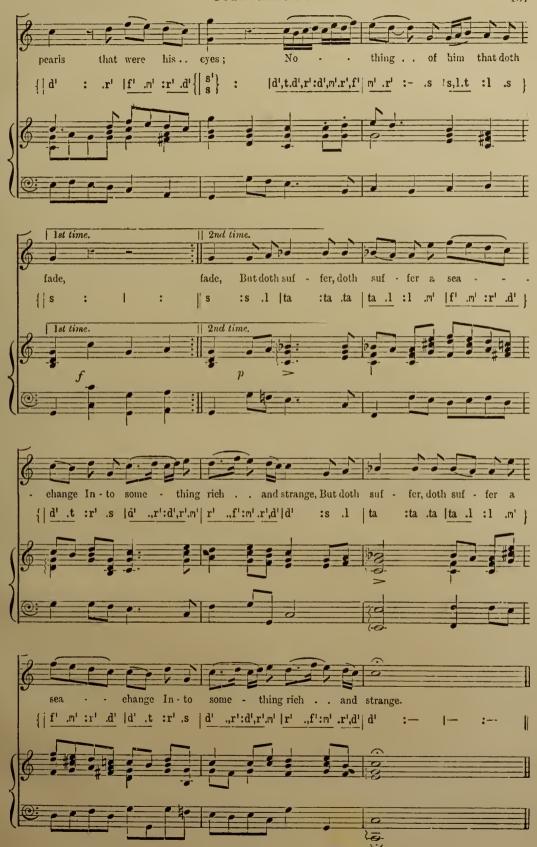
SOLO AND CHORUS (ARRANGED FOR S.S.A.).

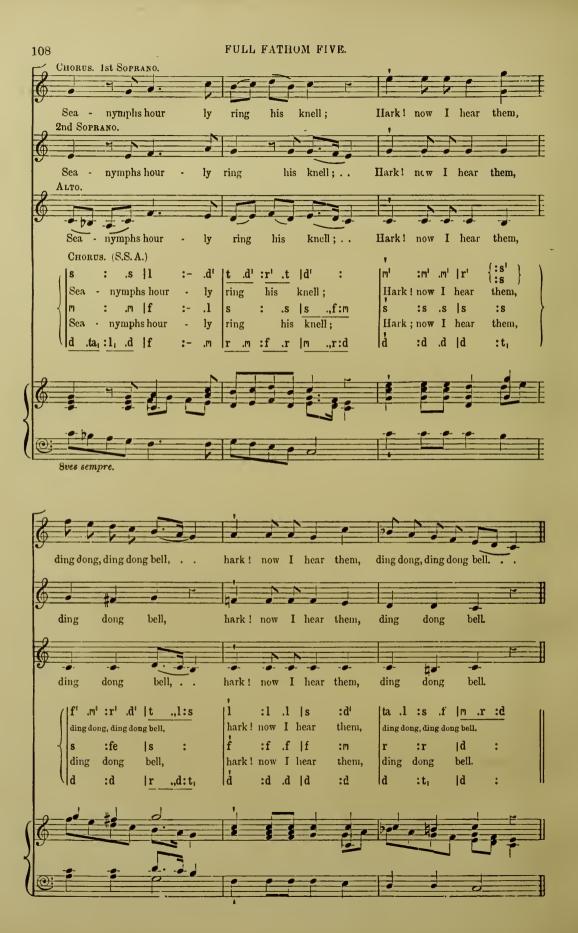
Words by SHAKESPEARE (from "The Tempest").

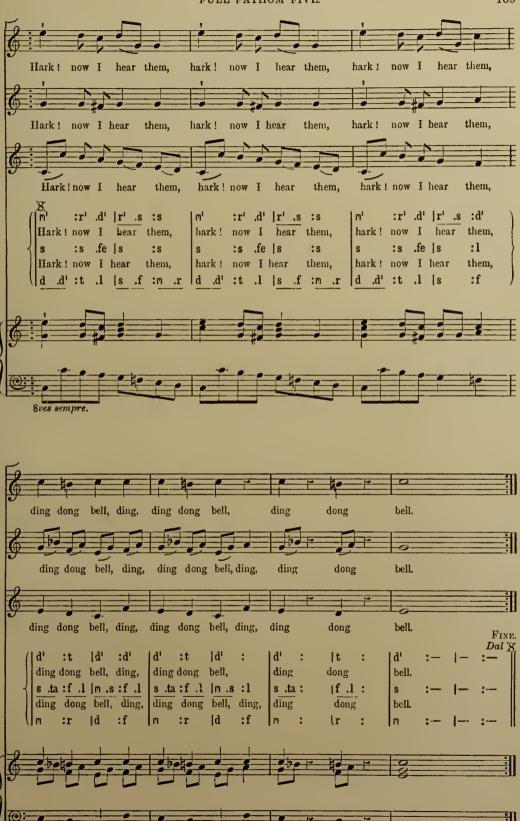
Composed by HENRY PURCELL.



The original arrangement with Chorus for S.A.T.B. in The Musical Times, No. 124, price 12d., and in Novello's Tonic Sol-fa Scries, No. 889, price 1d.







Full Fathom Five.

TWO-PART SONG.

Words by Shakespeare.

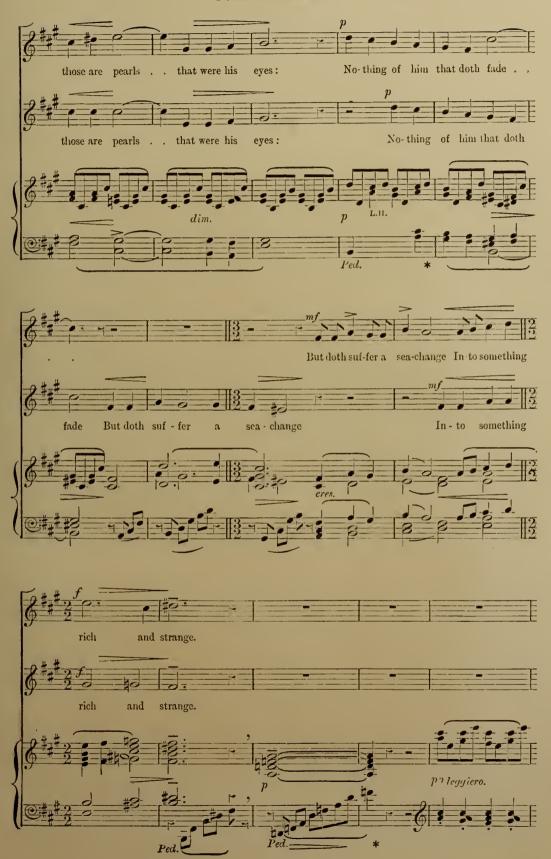
The Tempest.

Composed by John Ireland.

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full fathom five.

TWO-PART SONG.

Words by Shakespeare.

The Tempest.

Composed by John Ireland.

LONDON; NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Doh = A. Briskly and in the state of the sta		p s ₁ .s ₁ ,s ₁ :d Full fathom five	$\begin{bmatrix} -&.\mathbf{t_1}&:\mathbf{l_1}&.\mathbf{m_1}\\ p&\frac{\text{thy}&\mathbf{fa}}{.\mathbf{s_1},\mathbf{s_1}:\mathbf{d}}&\text{ther}\\ \mathbf{Full}&\text{fathom five} \end{bmatrix}$
$\begin{cases} s_i & :- & . \\ \text{lies}; & \overline{\vdots} \\ - & .t_i & :l_i & .m_i \\ \text{thy} & \text{fa - ther} \end{cases}$: s ₁ : lies ;	mf s ₁ .s ₁ :m Of his bones :	$ \begin{vmatrix} - & .\mathbf{r} & :\mathbf{d} & , \mathbf{m}_1 , - \\ mf & \text{are} & \text{cor-al} \\ \mathbf{s}_1 & .\mathbf{s}_1 & :\mathbf{m} \\ \text{Of} & \text{his} & \text{bones} \end{vmatrix} $
	: s ₁ : made ;	$ \begin{array}{c c} \textbf{E.t.} & \textit{cres.} \\ & (t_i) : \textbf{m} & .1 \\ & \textit{Those are} \\ \hline \textbf{a.r.} & : \textbf{m} \\ \hline \textbf{Those are} & \textit{pearls} \\ \end{array} $	s .,s :s .l pearls that were his f :s .s that were his
t : eyes: s : eyes:	those are pearls 1 .1 :1 those are pearls	that were his distance of the control of the contr	f.A. *r
<i>p</i> : f .m	t ₁ .l ₁ :m that doth fade r .d :t ₁ .l ₁ of him that doth	m :1, .1, fade But doth	d .t ₁ :t ₁
31.	isnf - fer a sea-change		t, :ta,
$\left\{ \begin{array}{c c} \overline{fe} & :- & \cdot \\ \underline{strange}. & \\ \overline{l_1} & :- & \cdot \\ \underline{strange}. & \end{array} \right\}_{la_1}^{p}$:- - ·	; pp ; m1 ; m1 ; m1 ;	p leggiero. s ₁ s ₁ :d Sea - nymphs hour -
$ \left\{ \begin{array}{c cccc} - & .t_1 & :l_1 & .m_1 \\ - & ly & \mathrm{ring} & \mathrm{his} \\ \textit{p leggiero.} & & & - & . \\ s_1 & .s_1 & :d & & & - & . \\ \text{Sea - nymphs hour} & - & & - & . \end{array} \right. $	t, :1, .m, s,	, :m Hark! now : :s ₁ Harl	- , :\(\bar{n}\) .r
	Ding-dong	$: \mathbf{d} \cdot \mathbf{t_i} \mathbf{1_i} \cdot \mathbf{t_i} : \overline{\mathbf{d}}$	$\begin{bmatrix} \text{Ding} & - & - & - \\ \hline \overline{\mathbf{s}_1} & \vdots & \vdots & \vdots \end{bmatrix}$
$\left\{ \begin{vmatrix} \overline{s}_1 & :- & & \\ \text{dong.} & & & \\ & & : & & \end{vmatrix} \right.$, ppp ; m ,m m,s;	tenuto.	

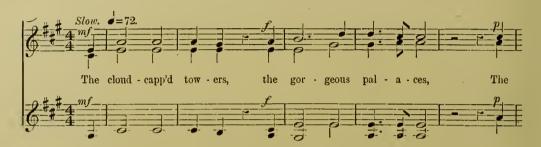
The Cloud=Capp'd Towers.

FOR S.S.A.A. (UNACCOMPANIED).

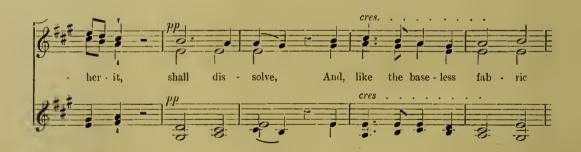
Words by SHAKESPEARE. The Tempest.

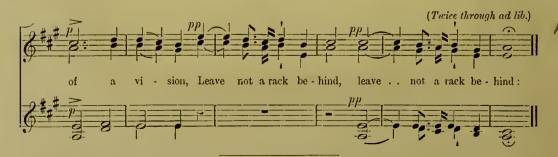
Arranged from a Glee by R. J. Stevens, about 1795,*
by R. DUNSTAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.









^{*} The Original Version for S.A.T.T.B.B. in The Musical Times, No. 49, price 12d. [Novello and Co., Ltd.]

The Cloud=Capp'd Towers.

FOR S.S.A.A. (UNACCOMPANIED).

Words by Shakespeare. The Tempest.

Arranged from a Glee by R. J. Stevens, about 1795, by R. Dunstan.

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$$\begin{cases} \begin{vmatrix} \mathbf{s} & := & | -.\mathbf{s} : \mathbf{s} . \mathbf{s} \\ \text{all} & \text{which it in-} \\ \mathbf{m} & := & | -.\mathbf{m} : \mathbf{r} . \mathbf{m} \\ \text{all} & \text{which it in-} \\ \mathbf{d} & := & | -.\mathbf{d} \begin{cases} : \mathbf{r} . \mathbf{d} \\ : \mathbf{t}_1 : \mathbf{d} \\ : \mathbf{t}_2 : - & | \mathbf{d}_1 : - \\ : \mathbf{t}_2 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : \mathbf{d} \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : \mathbf{d} \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : \mathbf{d} \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : \mathbf{d}_1 \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : \mathbf{d}_1 \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{s}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 : - & | \mathbf{d}_1 : - \\ : \mathbf{d}_1 :$$

$$\begin{cases} | \overset{cres.}{\mathsf{m}} & :-.\mathsf{r} \mid \mathsf{d} & :\mathsf{t}_1 \\ | \mathsf{like} & \mathsf{the base \cdot less} \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{like} & \mathsf{the base \cdot less} \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{like} & \mathsf{the base \cdot less} \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_1 \mid \mathsf{d} & :\mathsf{s}_1 \\ | \mathsf{d} & :-.\mathsf{t}_2 \mid \mathsf{d} \\ | \mathsf{d} & :-.\mathsf{t}_2 \mid \mathsf{d} \\ | \mathsf{d} & :-... \mid \mathsf{d}_1 \\ | \mathsf{d} & :-.... \mid \mathsf{d}_1 \\ | \mathsf{d} & :-... \mid \mathsf{d}_1 \\ |$$

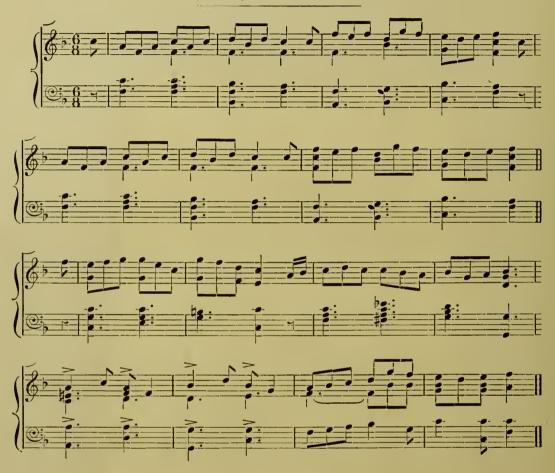
*Three Traditional Country Dances.

I.—GEE HO, DOBBIN.

Melody from Stainer and Barrett's Dictionary.

Arranged by R. Dunstan.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRÂY CO., SOLE AGENTS FOR THE U.S.A.



II.—DARGASON.

A very early Country Dance Tune, to which several old Ballads were set.



* The first Dance should be taken rather slowly, the next a little faster, and the third quite fast (and accelerando to the end).





III.—THE HOLEY HALFPENNY.

